

॥ श्रीरामजयम् ॥

श्रीभासप्रणीतं

॥ कर्णभारम् ॥

(एकाङ्क रूपकम्)

KARNABHARAM

of Bhasa

(A ONE ACT PLAY)

With a valuable Introduction, lucid English Translation
and explanatory notes in English and Sanskrit

By

T. K. RAMACHANDRA AIYAR, M.A., B.O.L.

*Retired Principal, Government Sanskrit College,
Tripunithura, (Kerala State)*

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श्रीपादश्री
॥ कर्णभारत ॥
(एकद्वय कर्णः)

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Introduction to KARNABHARAM

Bhāsa The Dramatist

Bhāsa can be regarded as the father of Indian Drama. He is the earliest Sanskrit Dramatist whose works have been preserved to us. The high praise bestowed on him by poets like Kālidāsa and Bana testify to his popularity and fame as a dramatist. In his drama *Mālavikāgnimitram* Kalidāsa refers to him thus—

‘प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य
वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदोऽस्याः बहुमानः ।

Bhāsa is given the first place among the three dramatists mentioned here. We know very little about सौमिल्ल and कविपुत्र whose works are now lost. Bana the author of the famous prose work *Kadambari* has paid very high tribute to Bhāsa in the introductory part of his *Harshacharitam* thus—

सूत्रधारकृतारम्भैर्नाटिकैर्बहु भूमिकैः ।

सप्तार्कैर्यशो लेभे भासो देवकुलैरिव ॥

This reference shows that Bhāsa wrote many dramas with a good variety of characters and incidents. Critics like Abhinavagupta, Ramachandra and others have quoted many verses from Bhāsa's works and have mentioned

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by name his best work स्वप्नवासवदत्तम् । This work is praised by Rajasekhara thus—

भासनाटकचक्रेऽस्मिन् छेकैः क्षिप्ते परीक्षितुम् ।

स्वप्नवासवदत्तस्य दाहकोऽमूत्र पावकः ॥

All these references lead to the conclusion that Bhāsa was a popular dramatist of ancient India highly honoured by poets and critics alike.

We have very little information about the personal history of most of the ancient poets and Bhāsa's is no exception. Even the very word Bhāsa does not appear to be the real name of the dramatist. He refers to one राजसिंह in the भरतवक्ष्यं in many of his plays but we do not know when and where that king ruled. The reference to his kingdom covering the land between Himavan and Vindhya is too vague. Some scholars say that Chandragupta and other Maurya kings called themselves Rājahansa and Bhāsa must have lived during the period of Chandragupta Maurya in the fourth century B.C. Bhāsa has not strictly followed the rules laid down by Bharata in his Nāṭya-sāstra and has even described the death of the hero on the stage (in Urubhangam) which is prohibited in Nāṭya-sāstra. So most scholars ascribe Bhāsa to an earlier period but I strongly feel that both of them belonged to almost same period with no knowledge of each other's works.

If Bhāsa had become famous at the time of writing Nāṭyasāstra, we can reasonably assume that Bharata would have referred to his works or at least quoted from them as he has quoted from many other works which are now lost.

The works of Bhāsa

When European scholars started collecting materials to trace the History of Sanskrit Literature in the 19th century, they could not discover even a single work of Bhāsa. They thought that his works were lost like those of Saumilla and Kavīputra. Fortunately for us the late Mahamahopādhyāya T. Ganapathy Sastri of Trivandrum Manuscripts Library succeeded in tracing out some of the plays of Bhāsa and he published them in 1906. The following are the works published by him and attributed to Bhāsa : —

- | | |
|--------------------------|-------------------|
| 1. स्वप्नवासवदत्तम् | 8. दूतवाक्यम् |
| 2. प्रतिज्ञायौगन्धरायणम् | 9. दूतघटोत्कचम् |
| 3. अविमारकम् | 10. कर्णभारम् |
| 4. चारुदत्तम् | 11. ऊरुभङ्गम् |
| 5. बालचरितम् | 12. प्रतिमानाटकम् |
| 6. मध्यमव्यायोगम् | 13. अभिषेकनाटकम् |
| 7. पञ्चरात्रम् | |

Most probably Bhāsa had written some more works but they have not come to light so far. The large number

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of these works, the wide range of their plots and the infinite variety of the characters introduced, amply justify the tributes paid to him by Kālidāsa, Bāna and others. Of the above thirteen works, the first four are based on popular legends, the fifth on Harivamsam, the next six plays on Mahabhāratam and the last two on Ramayanam.

Authorship of the thirteen plays

There is no mention of the author's name in any one of these thirteen plays and yet the learned editor, Sri T. Ganapathy Sastri attributed them to Bhāsa on certain valid grounds. His view was generally accepted by many scholars in India and abroad; but a section of Indian scholars vehemently attacked his theory and contented that these plays were the productions of the Chakyars of Malabar and not the works of the great dramatist Bhāsa. It is now generally accepted that these thirteen plays are the stage versions of Bhāsa's original works carefully preserved by the Chakyars who used to stage them. One thing is certain. These thirteen plays must have come from the pen of a single author who deserved all the praise bestowed on Bhāsa by so many poets and critics of ancient India.

Date of Bhāsa

The date of Bhāsa cannot be fixed with any amount of definiteness. The archaisms and grammatical

irregularities found in his works and the serious violations of the rules laid down by Bharata point out to a date not later than the dates of Pāṇini and Bharata. In his प्रतिमानाटकं he refers to the अर्थशास्त्र of बृहस्पति and not to that of कौटिल्य। This is an indication to the fact that he must have lived at a time when Kautilya's Arthasāstra was not written or had not gained full recognition and popularity. These facts supported by the nature of his language and style help us to fix his date somewhere in the 4th century B. C. which, I presume, will not be far removed from truth.

Types of Sanskrit Drama

Sanskrit plays are classified into ten main types which are known as दश रूपकाणि। They are—नाटकम्, प्रकरणम्, भाणः, प्रहसनम्, डिमः, व्यायोगः, समवकारः, वीथी, ईहामृगः and अङ्कः or उत्सृष्टिकाङ्कः। These types differ from one another in the nature of the characters, the plot, the length of the play and the sentiments described. नाटक and प्रकरण are the most developed plays with a minimum of five acts while डिम and समवकार come next in order with four and three acts respectively. व्यायोग, वीथी, भाणः, ईहामृगः and उत्सृष्टिकाङ्क are one act plays and प्रहसन has no restriction of Acts.

Plot, Hero and Sentiment

The three important factors in a drama are वस्तु the plot, नेता the hero and रस the sentiment. The three have

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many sub-divisions which contribute for variety. The plot may be historical, legendary or fiction (प्रख्यात, उत्पाद्य, or मिश्र) The hero may be a धीरोदात्त, धीरोद्धत, धीरललित or धीरशान्त—magnanimous, Violent, Graceful or calm. Similarly the heroine may be मुग्धा shy or प्रौढा forward. The sentiments are nine—शृङ्गार Erotic, वीर Heroic, करुण Pathetic, रौद्र Furious, हास्य Humourous, भयानक Frightful, बीभत्स Loothisome, अद्भुत Marvellous and शान्त Quietism. In the classification of the dramas into different types these three factors namely-वस्तु, नेता and रस, form the main criterion.

Karnabhāram—A Vyāyoga or Utsrṣṭikaṅka ?

As already pointed out Bhāsa does not strictly adhere to the rules laid down by Bharata and hence an attempt to classify Karnabhāra as one of the ten types is likely to prove an idle task. Some scholars try to bring this work within the definition of व्यायोग while others prefer to classify this as उत्सृष्टिकाङ्क । Bharata defines व्यायोग thus :—

व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।

अल्पस्त्रीजनयुक्तस्त्वेकाहकृतस्तथा चैव ॥

बहवश्च तत्र पुरुषा व्यायच्छन्ते यथा समवकारे ।

नच दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ॥

युद्धनियुद्धाघर्षणसंघर्षकृतश्च कर्तव्यः ।

एवं विधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः ॥

[18—90—92]

व्यायोग is a one act play depicting the actions of one day. The plot is drawn from the Epic and the hero is a well-known man but never a divine person. Few female characters are introduced and many men are engaged in a struggle. Attacks, fights and insults are described in such a way as to cause excitement. The sentiment is वीर, अद्भुत or रौद्र (दीप्तरस) and the style is suited to that.

उत्सृष्टिकाङ्क्ष is defined thus :

प्रख्यातवस्तु विषयस्त्वप्रख्यातः कदाचिदेवस्यात् ।

दिव्यपुरुषैर्वियुक्तः शेषैरन्यैर्भवेत्पुंभिः ॥

करुणरसप्रायकृतो निवृत्तयुद्धोद्धतप्रहारश्च ।

स्त्रीपरिदेवनबहुलो निर्वेदिभाषितश्चैव ॥

नानाव्याकुलचेष्टः सात्वत्यारभटिकैशिकीहीनः ।

कर्तव्योऽभ्युदयान्तस्तज्ज्ञैरुत्सृष्टिकाङ्क्षस्तु ॥

Natya Sastra Ch. XX Slokas 94-96.

As in व्यायोग, the plot in उत्सृष्टिकाङ्क्ष is drawn from the Epic but the main sentiment is करुण and that is developed mostly through the lamentations of women who have lost their dear ones in war. This generally follows the incidents and actions described in डिम्, व्यायोग or समवकार ।

A close examination of the above definitions of व्यायोग and उत्सृष्टिकाङ्क्ष and their application to कर्णभार would

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reveal that this play has the characteristics of व्यायोग more than those of उत्सृष्टिकाङ्क. It is true that the impending doom of कर्ण is clearly foreshadowed and the hero's heart is heavy with sad thoughts, but that is not enough, to justify the classification of this play as उत्सृष्टिकाङ्क । The dramatist's intention is to focuss the personality of कर्ण as a दानवीर and not as a pathetic hero brooding over his unfavourable fate. The readers of the play will no doubt be moved by a sense of profound sympathy and pity for the tragic hero who is driving towards his own inevitable doom, but the hero does not exhibit any sorrow or regret. With least hesitation he parts with his armour and ear-rings and proudly refuses to accept anything in return for his gift. So it will be more appropriate to say that दानवीर is the predominant sentiment in this play and कर्णरस occupies only a subordinate place-अङ्गरसः. Thus the play can be reasonably classified as a व्यायोग though, as already pointed out it may not strictly conform to any particular type.

Some characteristics of Sanskrit Drama

नान्दी

All Sanskrit plays begin with a benedictory verse called नान्दी wherein the dramatist invokes the blessings of his favourite deity. It is defined thus—

आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते ।

देवद्विजनृपादीनां तस्मान्नान्दीति कीर्तिता ॥

It is recited by the stage Manager (सूत्रधार) for pleasing the Gods and through their favour, get all obstacles on the way of staging the play removed. The word नान्दी is derived as नन्दन्ति देवाः सामाजिकाश्च अस्यां प्रयुक्तायां इति नान्दी । It is purely a prayer and does not form part of the story. So the सूत्रधार leaves the stage after reciting the नान्दी and comes again to introduce the plot. In all the plays of Bhasa, the stage direction “नान्दन्ते ततः प्रविशति सूत्रधारः” occurs first and then a verse which resembles a नान्दी is recited. This implies that Bhasa regarded some kind of worship or prayer held behind the screen before the entry of सूत्रधार as नान्दी । The opening verses of his works which usually contain a hint to the plot or some main characters can be taken as रङ्गद्वार ।

यस्मादभिनयोद्धृत् प्राथम्यादवतार्यते ।

रङ्गद्वारमथो ज्ञेयं वागङ्गाभिनयात्मकम् ॥

[नाट्यशास्त्रम् 5-27]

सूत्रधारः

सूत्रं (भरतसूत्रं) धरति धारयति च इति सूत्रधारः or सूत्रं प्रयोगानुष्ठानं धारयति (निर्वाहयति) इति सूत्रधारः । He is the stage manager who knows the rules of dramaturgy laid down by Bharata and is capable of training the actors and conducting the performance. It is his duty to see the performance conducted without any flaw. He comes to the stage only to recite the नान्दी and conduct the स्थापना ।

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स्थापना

Every Sanskrit Drama has a prologue wherein the सूत्रधार introduces the play and its author to the audience in a brief but effective manner. This prologue is called स्थापना—स्थापयते काव्यार्थं इति, स्थाप्यते अनया काव्यार्थं इति वा स्थापना । It is also called प्रस्तावना or आमुखम् । The usual practice of the dramatists is to mention their names and the name of the work in the prologue, but भास has not done it in any of his works. Bhasa's prologues are very brief, and in most of them, the सूत्रधार leaves the stage after introducing the character who is to enter next.

भरतवाक्यम्

All Sanskrit plays end with a verse expressing a general wish for the welfare of the king and the people. This verse is called भरतवाक्यम्. It is recited by one of the actors on the stage in the capacity of an actor and not in the role of the character he represented till then. The name भरतवाक्यं is given after भरत, the founder of Indian Dramaturgy. Every Hindu religious ceremony ends with the expression—“लोकाः समस्ताः सुखिनो भवन्तु” and भरत who elevated the dramatic performance to the status of a religious sacrifice, probably thought it fit to have a similar ending for the dramatic performance also.

Title of the Play—कर्णभारम्

कर्णस्य भारः (विषयः) यस्मिन् (रूपके) तत् कर्णभारम् The play in which the burden of Karna is the central theme. From

the beginning of this play, Karna's mind is burdened with many distressing thoughts and he tries to unburden his mind by telling his charioteer Salya the story of his acquiring weapons from Parasurama and the latter's curse that the weapons would be useless at the time of need "कालविफलान्यस्त्राणि ते सन्तु" । The brotherly feeling towards the Pandavas kindled by कुन्ती "युधिष्ठिरादयः ते मे यवीयांसस्तु पाण्डवाः" and his promise to her not to kill any of her sons except Arjuna "पुनश्च मातुर्वचनेन वारितः" also cast a heavy gloom in Karna's mind which pervades the whole action of the drama. Karna is conscious of this psychological भार - "ममापि वै दुर्यमापतति चेतसि युद्धकाले" and he tries to overcome it by repeatedly asking Salya to drive his chariot to the very place where Arjuna stands. There is a tragic note in the speech of Karna who is rushing towards his inevitable doom.

The great responsibility of Karna as the supreme commander of the Kaurava army is also a burden which he wants to discharge creditably "कर्तव्यं रणशिरसि प्रियं कुरुणाम्". The loss of the armour and the ear-rings at the most critical time adds to the psychological burden of Karna though he does not express it in so many words.

The word भार in the title may also mean the weight of the armour and ear-rings that were merely a burden to कर्ण who carried their weight all these years and lost them at the time of need.

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The Plot

The incidents in the life of Karna that are related in this play are taken from different sections of the Mahabharata. The story of his learning missiles under परशुराम and the latter's curse is briefly narrated in chapter 3 of शान्तिपर्व. The episode of कर्ण giving away the armour and the ear-rings in exchange for a magic spear (शक्ति) to इन्द्र who came in the disguise of a brahmin is narrated in chapter 310 of Vanaparva. (Kundalaharnaparva). Kunti's request and Karna's promise that he would not kill any one of her sons except Arjuna are narrated in chapter 146 of उद्योगपर्व. Karna's march to the battle-field in his chariot driven by Salya is the subject matter of कौशलै. Though the plot is drawn from the above sections, Bhasa has introduced some important changes to suit his dramatic purpose. Even the sequence of events is altered and we will critically examine them later. Now we will see how the plot is developed in this play.

Karna took over command of the Kaurava army on the sixteenth day of the great war, after the death of Dronacharya. The most formidable warrior on the side of Yudhishtira was Arjuna and Duryodhana wanted that Arjuna to be killed first. कर्ण undertook to fight Arjuna and he was even confident of killing him in the battle provided he had क्षत्र्य to drive his chariot skilfully as Arjuna had Krishna for his charioteer. Duryodhana

some how managed to prevail on Salya who at last agreed to drive Karna's chariot on condition that Karna would not take offence if he was free with his tongue on certain occasions and made unpleasant remarks.

The play begins with the opposing armies of Duryodhana and Yudhisthira getting ready to start fighting on the 17th day of the great war. The war cry of the soldiers is heard and Duryodhana goes to the battle field after sending a messenger to कर्ण. The messenger finds कर्ण also coming to the battlefield with शल्य driving his chariot. He is surprised to see a gloom in Karna's face, never seen before. He wonders what could be the reason for this misery in Karna who delights in the joys of battle and whose valour in battle is well-known. He describes Karna as the bright sun in summer obscured by a mass of cloud.

Karna asks Salya to drive the chariot to where Arjuna is and remarks that he will bring joy to the Kurus if only he meets Arjuna in the battle as no one whom he has met in battle has gone alive. Salya drives the car. Now Karna feels in his heart the weight of some black misery and exclaims sadly—"How is it that in this very hour of battle, despair creeps into my heart while I am really a match even to the furious God of Death in big battles." His mind is obsessed with the recently known truth that the sons of Pandu whom he

regarded as his worst enemies are really his younger brothers and, though known as the son of Radha, he was actually born of Kunti. His glorious hour of leading the Kuru army and of meeting the sons of Pandu in the battlefield has come but the request of his mother Kunti to spare the lives of her sons comes to his mind and that holds him back. Above all his mind is distressed more by the recollection of his preceptor's curse that his weapons would become useless at the critical hour of need. Karna tries to unburden his mind by narrating the story of his learning the various missiles from the great sage Parasurama and Salya listens to his narration with genuine interest.

Karna tells how, some years ago, he approached the great sage Parasurama and expressed his desire to learn the use of all weapons from him. When the sage said that he would teach only Brahmins and not the Kshatriyas, Karna said that he was a Brahmin and not a Kshatriya and started receiving instructions. The Guru who was pleased with Karna taught him every thing about weapons. One day, Rama who became tired on account of his wanderings in the wood, took a nap placing his head on Karna's lap. As ill-luck would have it, an insect called वज्रमुख bored through Karna's thighs but he bore the pain with fortitude and did not stir so that his Guru's sleep would not be disturbed.

कर्मभारम्

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But alas, the warm blood gushing from the thighs of Karna woke him up and he at once guessed that Karna was not a Brahmin. When the truth was known, he blazed into a fury and uttered a curse that the weapons would be useless in time of need. Salya who listens to the story with keen interest feels sympathy for Karna and remarks that it was very dreadful indeed for the sage to say like that. Karna then says that he will test the effect of the curse and having tested says that his weapons seem to have lost all their power. Moreover these horses and elephants appear helpless. Frequently stumbling with closed eyes, they suggest retreat in battle. The conches and kettle-drums emit a dull sound. Salya is shocked and pained to see such a state of Karna's weapons and cries out—"Oh, this is frightful." Karna tells Salya not to get disheartened. He says—"If killed in battle one goes to heaven and if victorious, he wins fame. Both are held in esteem in this world. So, fighting is never fruitless." Karna further tries to brace himself up by speaking about the excellent qualities of his horses that had never failed him in battle and by invoking the blessings of cows, Brahmins, faithful wives and good warriors who do not turn their backs in battle. Finally he prays for good luck to himself whose opportune moment is come, and proclaims that he now feels happy and that he will penetrate into the Pandava ranks, capture Yudhishthira, overthrow Arjuna and

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make it easy for the Kuru army to enter and crush the enemy ranks. Thus, having somehow overcome his mental gloom and his spirit revived, Karna again asks Salya to drive his chariot to where Arjuna is and Salya drives on.

Just then a Brahmin stops him and begs a big boon. This is Indra in disguise, come with the only purpose of depriving Karna of his armour and ear-rings by exploiting his generosity and thus ensuring the victory of Arjuna. The voice of the Brahmin is so bold and majestic that the galloping horses stop suddenly and Karna concludes that he must be a noble and rich Brahmin. Being one who delights in giving gifts and honouring brahmins, Karna prostrates at his feet with great joy.

Now Indra is put in an awkward situation. He does not want to bless Karna saying "You may live long", but he must say something. Thinking for a while he says "May the fame be eternal as the sun, the moon, the Himalayas and the ocean", Karna is astonished to hear such a strange benediction and asks the brahmin why he should not say "May you live long" in the usual way. Then he consoles himself saying that one should strive only for virtues because they last long in the form of fame when the body is slain. Karna then asks the Brahmin what he wants but the brahmin simply repeats

his request for a mighty boon without specifying the thing he requires. Then Karna who probably feels his pride wounded by the repetition of the words 'mighty boon', offers in turn excellent cows, fine horses big elephants, unlimited gold, the whole earth, the fruit of अग्निष्टोम sacrifice and even his own head if the brahmin so desired; but all these offers are rejected as not of much use to him. At last Karna whose vanity is tickled, offers his unbreakable armour and ear-rings born with him, if will please the brahmin. With great joy the brahmin (Indra) says—"give, give". Only now Karna begins to suspect foulplay and doubts whether it might be a trick played by the witty Krishna. Whatever it may be, he decides to give because it is a shame to repent. Salya warns him not to give but Karna saying that gifts and sacrifices last for ever while all other things—learning wealth etc., are lost by lapse of time, cuts off the armour and ear-rings and gives them to Indra who goes away saying "I have done what the gods decreed as essential for the victory of Arjuna".

Salya now tells Karna that he has been cheated by Indra but Karna says that he has cheated Indra because he who is propitiated by learned brahmins in sacrifices has come and begged a favour of him. A giver is always superior to the suppliant. Now an angel comes and offers an unfailing spear named Vimala to Karna saying that Indra who is filled with remorse for taking away

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the armour and ear-rings has sent this unfailing weapon to kill one of the Pandavas. Karna refuses to take a return for his gifts but when told that it may be taken at a Brahmin's bidding he accepts it saying that he has never disregarded a brahmin's bidding. After the departure of the angel, Karna hears the deep sound of Arjuna's conch and commands Salya to drive his chariot to where Arjuna is and Salya drives the chariot on. With this the play comes to a close.

DEVIATIONS

In this play the purpose of the dramatist is to focus the personality of Karna by pointing to the central trait of his character—his limitless and self-effacing generosity which ultimately leads to his own doom. The deviations are all made with this purpose in view.

The most important deviation from the original is in the time and in the manner in which Indra begs for the armour and ear-rings and in the way Karna gives them away. In the Mahabharata Indra comes to Karna and receives the gift of the Kavacha and Kundalas much earlier when the Pandavas were in exile and Karna was offering daily worship to Surya to acquire more powers. In this play the incident occurs on the 17th day of the great war when Karna is on the march to meet Arjuna in a decisive battle with a determination to kill him or to be

slain by him. This change of time makes the gift of Karna more significant and enhances his reputation as a दाता. It further contributes to heighten the tragedy that surrounds Karna in this play from the beginning to the end. Again in the original Karna demands the Sakti from Indra in return for the gift of his कवच and Kundalas but here he refuses anything offered in return for his gift—“क्षिप्, दत्तस्य न प्रतिगृह्णामि”. This deviation shows Karna in better colours as a true दाता. The incident of Surya, Karna's father, appearing in a dream and warning Karna against Indra's trickery is omitted here. The arrival of Indra in the play has an element of surprise in it and the offer of various objects by the unsuspecting Karna has a thrilling dramatic effect. Indra feeling sorry for taking away the Kavacha and Kundalas and sending an angel with a शक्ति to be given to Karna is also an innovation of the dramatist calculated to improve the character of Karna and heighten the tragedy.

Another important deviation is in the character of Salya. The शल्य of this play is altogether different from the Salya of the Mahabharata. There, he often criticises Karna, discourages him, speaks harsh words and quarrels with him. But here he is represented as a true friend and wellwisher of Karna. He warns Karna that he should not give away his Kavacha and Kundalas to the brahmin and sympathises with him when told about the curse of परशुराम. This change in the character of शल्य serves the dramatic

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purpose of heightening the tragic element which the dramatist has developed in this play. A criticising Salya would have marred the tragic note of the play.

Another significant innovation is in Karna's frame of mind. There is a black misery lying heavily in his heart. He tries to get rid of it but successive events like the test of the weapons and the arrival of Indra only help to intensify the mental gloom. Yet Karna is not disheartened but drives to the battle field with confidence in his ability. In the original we do not find this kind of misery in Karna though he speaks of the power of destiny which caused the death of even the great Bhishma and Drona. There he goes to the battlefield saying that either he will kill Arjuna or will follow the path of Drona. The innovations in the play are intended to draw the readers, sympathy towards Karna and develop the tragic element. In spite of his courage, valour and many other merits Karna in the play is driven towards his doom by adverse circumstances over which he has little or no control. There is a reference in the play to the request of कुन्ती to Karna "पुनश्च मातुर्बचनेन वारितः" but the details are not given. It appears as if the request of Kunti is fresh in Karna's mind and his heart is moved by the tender feelings that the Pandavas are his younger brothers. Karna also seems to feel sorry for his fate which separated him from his real mother and brothers and

hence his inability to overcome his mental gloom. In the original Karna is not at all disturbed by such feelings.

Character Sketches

1. Karna

Bhasa has shown great dramatic skill and psychological insight in portraying the character of Karna, the hero of the play कर्णभारम् । Here we find the noble traits of Karna raised to sublime heights and grandeur by a few fine touches. Karna has been presented here as a hero doomed by destiny and the dramatist has succeeded in drawing out the sympathy of the readers towards the great Karna who is driving to his death.

Karna, the king of Angas has just assumed command of the Kaurava army and Duryodhana has placed all his hopes of victory on him. He is faithful to his friends and allies, the Kurus, and is eager to please them by slaying his chosen foe, Arjuna in battle—
 “कर्तव्यं रणशिरसि प्रियं कुरुणां द्रष्टव्यो यदि स भवेत् घनञ्जयो मे” ।
 Karna leaves his tent and marches towards the battlefield even before the messenger of Duryodhana goes to him. He realises his responsibility and is always ready to discharge the same. His skill in war is well known—
 “दृष्टवराक्रमस्य” and we are told that he delights in the joys of war - “युद्धोत्सवप्रमुखस्य” । Yet the messenger notices a gloom in Karna on that particular day. Karna too is aware of this misery in his mind and wonders how such

a black misery has crept into his heart at the hour of fighting—‘ममापि वै धुर्यमापतति चेतसि युद्धकाले’ । His mind is filled with sad thoughts—the request of his mother Kunti and the curse of his teacher Parasurama. He tries to unburden his mind by narrating the story of his taking lessons under Parasurama. The weapons when tested prove to be powerless. Yet Karna is not disheartened. Invoking the blessings of cows, Brahmins etc., and relying on the skill and strength of his excellent horses he commands Salya to drive his chariot to where Arjuna is.

Karna has great respect for Brahmins and he delights in giving gifts to them. There is nothing that he will not gladly give to brahmins. By the time Karna regains his mental steadiness, Indra comes in the disguise of a brahmin and cleverly manages to exploit his generosity and carry away his armour and ear-rings which are most essential to protect him from the arrows of Arjuna. When the brahmin accepts the offer of the Kavacha and Kundala with glee after rejecting all the previous offers, Karna suspects that it might be a trick played by Krishna and yet he unhesitatingly cuts and gives the Kavacha and Kundalas. Here we find the character of Karna rising to sublime heights. He refuses to accept anything in return to his gifts. Memorable are the words spoken by him to Salya in

support of his action of giving gifts without any consideration of the consequences—"शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः । जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥" He accepts the शक्ति only because of his respect for the bidding of a brahmin.

He does not repent for giving away his armour and ear-rings. He rises to a mood of self-exaltation while giving the gift and finally marches against his enemy with a firm determination to fight to the finish. His mind is filled with evil premonitions and yet he is not frightened. As a great hero he faces death open-eyed and quite unflinchingly. Tragedy broods over Karna and we know that he is driving to his death but Karna is unaffected and he continues to be the great hero. With great psychological insight Bhasa has described Karna's worrying about his mother Kunthi's request and his teacher's curse. These worries have actually robbed him of his hold on life and that is perhaps the real tragedy of Karna.

2. Salya

We have already pointed out the most important aspects of Salya's character as portrayed in this drama while discussing the deviations and there is very little to add to what we have mentioned there. Salya, though a king, has agreed to drive the chariot for Karna when he fights against Arjuna. Karna considered Salya alone

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as equal to Krishna in controlling the horses and Duryodhana persuaded Salya to accept that job. Having thus become the charioteer of Karna, Salya proves to be honest and faithful to Karna. He does not discourage or criticise Karna as he does in the original but helps him and sympathises with him. He listens to the story of Karna with sympathy and warns him against giving away the armour and ear-rings. Salya is indeed a delightful character in the play.

3. Indra or the Brahmin

Indra comes to Karna in the disguise of a Brahmin and asks for a mighty boon. He does not say what exactly he wants but tickles the vanity of Karna by repeating his request for a big boon. Though a brahmin he talks प्राकृत and Bhasa seems to place him in the category of a विदूषक। He pretends to be an illiterate fool as a विदूषक usually does and there is humour in his speech as in the speech of a विदूषक. The reasons given by him for rejecting the various offers of Karna are really funny. The intention of Indra is to cheat Karna and the role of a brahmin fool suits his purpose well. In spite of his good acting in that role, his bold voice betrays him and Karna concludes that he is not merely a good brahmin but something more—
 “श्रीमानेष न केवलं द्विजवरः” । Karna does not care to verify his identity since the mere robe of a Brahmin is enough

for him to show respect and give gifts. When the brahmin accepts the offer of कवच and कुण्डल after rejecting all other things, Karna rightly suspects that someone might be playing a trick. Yet he cuts and gives the कवच and कुण्डल and does not repent for his action. Though इन्द्र leaves the stage gladly having accomplished his object, his conscience is pricked by a feeling of remorse for cheating the unsuspecting कर्ण. So he sends an angel with a powerful शक्ति to be handed over to कर्ण. Thus Indra has made Karna physically weak by exposing his body to the arrows of अर्जुन but morally he has raised कर्ण to the high level of an angel.

Progress of Emotional And Psychological Movements in the Play

Karnabhara is a play of great emotional and psychological movements while its main theme of Karna giving away the Kavacha and Kundalas to Indra on his way to the battlefield affords little scope for much physical movements or action. Bhasa has effectively portrayed the progress of emotions and thoughts in different stages and circumstances by forcible dialogues superb characterisation and such other devices.

Karna comes to the stage with a mind oppressed by sad thoughts which foreshadow his approaching doom. He is worried about his mother Kunti's request and the curse of his preceptor Parasurama. The recently known

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truth that the Pandavas, whom he till now regarded as his worst enemies, are really his younger brothers causes great agitation in his mind. By rare dramatic skill Bhasa makes his hero Karna strive to unburden his mind by narrating the story of his learning weapons under sage परशुराम । The sympathetic attitude of Salya who listened to the narration with interest, helps Karna to forget his misery for a while. Even when the weapons are seen powerless Karna by way of self-encouragement, invokes the blessings of cows, brahmins etc., and extoles the excellent qualities of his war-horses. Thus, from the shadow of despondency Karna moves to a stage of mental steadiness when he commands शत्रु the second time to drive the chariot to where Arjuna is. But as far as the readers are concerned the atmosphere is still charged with pathos. They see no escape for कर्ण from the curse of his preceptor and they also know that his mind is not completely free from worries.

The coming of the Brahmin with a request for a mighty boon brings a sudden change in the psychology of कर्ण. His vanity is tickled by the repeated requests for a mighty boon and he proudly offers many things to please the brahmin. The readers see the humour in the speech of the brahmin and the great tragedy to which Karna is being unconsciously led by his own vanity and the cunning plot of the brahmin. But the unsuspecting Karna proclaims with a sense of self-exaltation that he has

cheated Indra by making that great god who is propitiated by Brahmins in sacrifices, to come and beg for a gift from him. Now Karna feels his mind relieved of its burden and goes to the battle field with a firm determination to fight with Arjuna to the finish. But we can see the great tragedy brooding over him who, in addition to the many disadvantages that already existed, is now robbed of the protective armour also. Thus we find Karna actually driving to his death though he is not aware of it or at least he is not one to admit it.

[Sentiments

Two sentiments—वीर and करुण—pervade the whole play while हास्य has been introduced to a lesser degree in the appropriate place.

Karna enters the stage in high spirits announcing that he will do good to the Kurus if only he meets Arjuna in the battle-front. The messenger of Duryodhana notices a gloom in his face but Karna begins to feel the mental misery only a little later. He strives to overcome his mental agony by narrating his story but the whole incident is charged with pathos. Salya is depressed to see the weapons powerless but Karna consoles him pointing out to the gain in war in both ways whether slain or victorious. He manages to resign his spirits by invoking the blessings of the cows, brahmins etc., and praising his

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steeds. In the encounter with Indra Karna is free from any mental misery and we find him in high spirits. We see in him a true दानवीर delighting in giving gifts. His refusal to receive anything in return of his gift "दत्तस्य न प्रतिगृह्णामि" is worthy of only a great man like कर्ण. Finally, when he asks शल्य to drive his chariot to where Arjuna is for the third time there is no indication of Karna's mind being burdened with any misery. But Karna, deprived of the armour and ear-rings has actually become a greater tragic figure and is actually driving to his doom though he is unaware of it or he has deliberately kept his feelings under control. Thus the play predominantly develops वीर, and करुण is kept as a subordinate sentiment—अङ्गरस । हास्य is hinted in the encounter with the Brahmin just to relieve the mind of the tension on witnessing Karna's plight. The transcendent feelings appropriate to वीर and करुण such as गर्व, हर्ष, विषाद, शङ्का, दैन्य etc. are effectively suggested in appropriate places.

Some Opinions on Karnabhara

"The author appears to be concerned with the single idea of focussing the personality of Karna on the stage, and to that end has fused together the Kundalaharanaparvan and the Karnaparvan, or rather wrested the Kundalaharana episode from its original context and transplanted it on the back-ground of the Karnaparvan with its tragic implications of fights and

death." This points to the central trait of Karna's character—his limitless and self-effacing generosity, which ultimately is the source of his own doom. This puts Karna on a par with the hero of a Shakespearean tragedy. It is not necessary to exhibit the actual death of the hero on the stage ; for even without it the reader is moved by a sense of profound pity and sympathy by the deft manner in which the poet has used all the resources of drama and reminiscence, symbolism and suggestion to depict the tragedy of Karna.

Bombay, }
6-1-1976. }

T. K. RAMACHANDRA AIYER

(कर्णभारस्य कथापात्राणि)

कर्णः - अङ्गेश्वरः कौरवसेनापतिः ।

शल्यः - शल्यराजः कर्णसूतः ।

भटः - सूचकः ।

शक्रः - ब्राह्मणरूपधारीन्द्रः ।

देवदूतः- इन्द्रसन्देशवाहकः ।

श्रीः

महाकवि भासविरचितं

कर्णभारम्

(नान्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

नरमृगपतिवर्ष्मालोकनभ्रान्तनारी-

नरदनुजसुपर्वव्रातपाताललोकः ।

करजकुलिशपालीभिन्नदैत्येन्द्रवक्षाः

सुररिपुबलहन्ता श्रीधरोऽस्तु श्रिये वः ॥ १ ॥

एवमार्यमिश्रान् विज्ञापयामि । (परिक्रम्य, कर्णं दत्वा) अये

किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

(नेपथ्ये)

भो भो ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय ।

सूत्रधारः—भवतु विज्ञातम् ।

संग्रामे तुमुले जाते कर्णाय कलिताञ्जलिः ।

निवेदयति संग्रान्तो भृत्यो दुर्योधनाज्ञया ॥ २ ॥

(निष्क्रान्तः)

प्रस्तावना

(ततः प्रविशति भटः)

भटः—भो भो ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय
युद्धकाल उपस्थित इति ।

Srih

KARNABHARAM OF BHASA

The Burden of Karna

[*At the end of the stage-worship (Nandi)
enter the stage-manager*]

The Stage-manager—

May Lord Vishnu (the bearer of Lakshmi), the destroyer of the armies (might) of the demons (the enemies of Gods) be the bestower of prosperity to you—the Lord, at the sight of whose man-lion (Narasimha) form multitudes of men, women, gods, demons and the residents of the underworld were frightened, and who tore the chest of the king of demons (Hiranyakasipu) with the edge of his sharp (bolt-like) nails. 1

Thus do I (wish to) inform the honourable gentlemen. (*Moving about and listening*) Ah! How is it that a noise is heard just when I am about to make an announcement? Well, let me see.

(*Behind the curtain*)

Oh, please inform his majesty, the king of Angas. (Karna)

*The Stage-manager—*Well, I have understood. As the battle is raging fiercely, a frightened servant brings word with folded hands to Karna at the bidding of Duryodhana. 2

[Exit]

(End of the) PROLOGUE

(*Enter a soldier*)

Oh (men), please inform his majesty, the king of Angas that the hour of battle has come.

करितुरगरथस्थैः पार्थकेतोः पुरस्तात्

मुदितनृपतिसिंहैः सिंहनादः कृतोऽद्य ।

त्वरितमरिनिनादैर्दुस्सहैर्लोकवीरः

समरमधिगतार्थः प्रस्थितो नागकेतुः ॥ ३ ॥

(परिक्रम्य अवलोक्य) अये अयमङ्गराजः समरपरिच्छद-
परिवृतः शल्यराजेन सह स्वभवनात् निष्क्रम्येत एवाभिवर्तते । भोः ।
किं नु खलु युद्धोत्सवप्रमुखस्य दृष्टपराक्रमस्याभूतपूर्वो हृदयपरितापः ।
एष हि

अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

शौर्ये च संप्रति सशोकमुपैति धीमान् ।

प्राप्ते निदाधसमये घनराशिरुद्धः

सूर्यः स्वभावरुचिमानिव भाति कर्णः ॥ ४ ॥

यावदपसर्पामि । (निष्क्रान्तः)

(ततः प्रविशति यथानिर्दिष्टः कर्णः शल्यश्च)

कर्णः—

मा तावन्मम शरमार्गलक्षभूताः

संप्राप्ताः क्षितिपतयः सजीवशेषाः ।

कर्तव्यं रणशिरसि प्रियं कुरूणां

द्रष्टव्यो यदि स भवेद्धनञ्जयो मे ॥ ५ ॥

शल्यराज, यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

कर्णभारम्

५

Now the battle cry is raised in front of Arjuna's banner by the delighted lion-like (powerful) kings riding elephants, horses and chariots, and the great hero Duryodhana (one with elephant as his banner) has hurriedly set out to the battle knowing what is on through the intolerable yells of the enemies. 3

(*moving about and observing*) Aye, here is Karna (king of Angas) dressed in war-robes coming with king Salya in this very direction having come out of his abode (tent). Oh, why is this depression (agony) in the heart of one whose valour is well-known and who is a prominent person in the festival of war? This man—

Karna the wise, brilliant with his most powerful personality and foremost in war and in deeds of valour, now comes (to the battle field) sadly. He (now) looks like the sun shining with his natural brilliance in summer, obscured by masses of clouds. 4

Now I will move away. (*Departs*)

(*Enter Karna and Salya as described*)

Karna—

Never had the kings who came (to the battle-field) and stood as targets within the range of my arrows escaped with their lives. If that Dhananjaya (Arjuna) meets me at the head of the battle, I should do what is dear to the Kurus. 5

O king Salya, drive my chariot to the very place where Arjuna is.

शल्यः—बाढम् । (चोदयति)

कर्णः—अहो नु खलु

अन्योन्यशस्त्रविनिपातनिकृत्तगात्र-

यौधाश्ववारणरथेषु महाहवेषु ।

क्रुद्धान्तकप्रतिमविक्रमिणो ममापि

वैधुर्यमापतति चेतसि युद्धकाले ॥ ६ ॥

भोः कष्टम् ।

पूर्वं कुन्त्यां समुत्पन्नः राघेय इति विश्रुतः ।

युधिष्ठिरादयस्ते मे यवीयांसस्तु पाण्डवाः ॥ ७ ॥

अयं स कालः क्रमलब्धशोभनः

गुणप्रकर्षो दिवसोऽयमागतः ।

निरर्थमस्त्रं च मया हि शिक्षितं

पुनश्च मातुर्वचनेन वारितः ॥ ८ ॥

भोः शल्यराज, श्रूयतां ममास्त्रस्य वृत्तान्तः ।

शल्यः—ममाप्यस्ति कौतूहलमेनं वृत्तान्तं श्रोतुम् ।

कर्णः—पूर्वमेवाहं जामदग्न्यस्य सकाशं गतवानस्मि ।

शल्यः—ततस्ततः ।

कर्णः—ततः—

विद्युल्लताकपिलतुङ्गजटाकलापं

उद्यत्प्रभावलयिनं परशुं दधानम् ।

Salya—Very well (*Drives*)

Karna—Oh, what a wonder!

In this hour of war despair descends into the heart of even me whose valour is equal to that of the angry God of Death in great battles where the bodies of the soldiers, horses, elephants and chariots are shattered (into pieces) by the clash of weapons hurled at each other. 6

Alas! Though born of Kunti in days of yore, I became known as the son of Radha. Yudhishtira and other sons of Pandu are (really) my younger brothers. 7

Here is that (eagerly awaited) auspicious time come in due course and this day of days (of excellent merits) has also arrived; but alas! the science of missiles learnt by me is of no use and I am again restrained by my mother's word. 8

O king Salya, please listen to the story of how I acquired the (knowledge of) missiles.

Salya—I too have the curiosity to hear this story.

Karna—Long ago I went to Parasurama (the son of Jamadagni).

Salya—What happened then?

Karna—Having approached that excellent sage, the most prominent in the family of Bhrgus and the destroyer of the warrior class, the sage who wielded the

क्षत्रान्तकं मुनिवरं भृगुवंशकेतुं

गत्वा प्रणम्य निकटे निभृतः स्थितोऽस्मि ॥ ९ ॥

शल्यः—ततस्ततः ।

कर्णः—ततो जामदग्न्येन ममाशीर्वचनं दत्त्वा पृष्ठोऽस्मि ।
को भवान् ? किमर्थमिहागत इति ।

शल्यः—ततस्ततः ।

कर्णः—ततः भगवन् अखिलान्यस्त्राण्युपशिक्षितुमिच्छामी-
त्युक्तवानस्मि ।

शल्यः—ततस्ततः ।

कर्णः—तत उक्तोऽहं भगवता ब्राह्मणेषूपदेशं करिष्यामि, न
क्षत्रियाणामिति ।

शल्यः—अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम् ।
ततस्ततः ।

कर्णः—ततो नाहं क्षत्रिय इत्यस्योपदेशं ग्रहीतुमारब्धं मया ।

शल्यः—ततस्ततः—

कर्णः—ततः कतिपयकालातिक्रमे कदाचित् फलमूल-
समित्कुशकुसुमाहरणाय भगवता गुरुणा सहानुगतोऽस्मि ।

शल्यः—ततस्ततः ।

कर्णः—ततः स गुरुर्वनभ्रमणपरिश्रमान्मदङ्गे निद्रावशमुपगतः ।

शल्यः—ततस्ततः ।

कर्णः—ततः

famous axe encircled by a halo of radiance arising from it and whose lofty mass of matted hairs was twany like the streaks of lightning, I saluted and humbly stood by his side.

Salva—And then ?

Karna—Then I was asked by the son of Jama-dagni after blessing me—“Who are you ? Why have you come here ?

Salva—Then ?

Karna—Then I said—“Revered sir, I wish to learn the use of all missiles.

Salva—Then ?

Karna—Then I was told by the great sage—“I impart instruction to Brahmins only and not to Kshatriyas.”

Salva—Indeed, the great sage has previous enmity against the warrior class. What (happened) next ?

Karna—Then I started receiving instructions in missiles saying that I was not a Kshatriya.

Salva—What happened next ?

Karna—Then, after a lapse of some time, I went with my preceptor who set out to fetch fruits, roots, sacred fuel, darbha grass and flowers.

Salva—Then what ?

Karna—Then that preceptor who was overcome with fatigue on account of his wanderings in the forest, fell asleep (with his head) on my lap.

Salva—What next ?

कृत्ते वज्रमुखेन नाम कृमिणा दैवान्ममोरुद्वये
 निद्राच्छेद भयादसह्यत गुरोः धैर्यात्तदा वेदना ।
 उत्थाय क्षतजाप्लुतः स सहसा रोषानलोदीपितो
 बुध्वा मां च शशाप कालविफलान्यस्त्राणि ते सन्त्विति ॥ १० ॥

शल्यः—अहो कष्टमभिहितं तत्र भवता ।

कर्णः—परीक्षामहे तावदस्त्रस्य वृत्तान्तम् । (तथा कृत्वा)
 एतान्यस्त्राणि निर्वीर्याणीव लक्ष्यन्ते । अपि च

इमे हि दैन्येन निमीलितेक्षणा

मुहुः स्वलन्तो विवशास्तुरङ्गमाः ।

गजाश्च सप्तच्छददानगन्धिनः

निवेदयन्तीव रणे निर्वर्तनम् ॥ ११ ॥

शङ्खदुन्दुभयश्च निश्शब्दाः ।

शल्यः—भोः कष्टम्, किं नु खल्विदम् ।

कर्णः—शल्यराज, अलमलं विषादेन ।

हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः ।

उभे बहुमते लोके नास्ति निष्फलता रणे ॥ १२ ॥

अपि च

इमे हि युद्धेष्वनिवर्तिताशाः

हयाः सुपर्णेन समानवेगाः ।

श्रीमत्सु काम्बोजकुलेषु जाताः

रक्षन्तु मां यद्यपि रक्षितव्यम् ॥ १३ ॥

Karna—Then, by ill-luck, as my both thighs were bored by a worm called Vajramukha the pain was borne by me with fortitude lest I should disturb the sleep of my preceptor. Drenched with blood he got up and having found out (my real identity), he suddenly got inflamed by the fire of fury and cursed me saying—"May the missiles be useless in thy time of need". 10

Salya—Oh, a dreadful thing (curse) was pronounced by the great sage.

Karna—Let us test (the correctness of) the story of the missiles. (*Having done so*) These weapons seem to have lost their power. Moreover—

These horses as well as the elephants whose rut smell like the flowers of Saptaparna, have become helpless with their eyes closed in misery and stumbling frequently they seem to forebode retreat in battle. 11

The conches and kettle-drums too are noiseless (are hushed).

Salya—Oh frightful indeed! What does this mean?

Karna—Oh king Salya, don't be dismayed.

If slain, one goes to heaven; if victorious one gains glory. Both are held in esteem in the world. Fighting is never fruitless. 12

May these steeds swift as Garuda and born of the splendid Kamboja stock, whose enthusiasm to fight has not yet died out (or who have never failed my hope in battles), protect me if I ever come in need of protection.

अक्षयोऽस्तु गोब्राह्मणानाम् । अक्षयोऽस्तु पतिव्रतानाम् ।
 अक्षयोऽस्तु रणेष्वापराद्धमुखानां यौधपुरुषाणाम् । अक्षयोऽस्तु मम
 प्राप्तकालस्य । एष भोः प्रसन्नोऽस्मि ।

समरमुखमसह्यं पाण्डवानां प्रविश्य
 प्रथितगुणगणाढ्यं धर्मराजं च बद्ध्वा ।
 मम शरवरवेगैरर्जुनं पातयित्वा
 वनमिव हतसिंहं सुप्रवेशं करोमि ॥ १४ ॥

शल्यराज ! यावद्रथमारोहावः

शल्यः—बाढम् । (उभौ रथारोहणं नाटयतः)

कर्णः—शल्यराज ! यत्रासावर्जुनः तत्रैव चोद्यतां मम रथः ।
 (नेपथ्ये)

भो कर्ण ! महत्तरां भिक्षां याचे [भो कर्ण ! महत्तरं भिक्षं
 याचेमि ।]

कर्णः—(आकर्ष्य) अये वीर्यवान् शब्दः ।

श्रीमानेष न केवलं द्विजवरो यस्मात्प्रभावो महान्
 आकर्ष्य स्वरमस्य धीरनिनदं चित्रार्पिताङ्गा इव ।

उत्कर्णस्तिमिताश्रिताक्षवलितग्रीवार्पिताग्राननाः

तिष्ठन्त्यस्ववशाङ्गयष्टि सहसा यान्तो ममैते हयाः ॥ १५ ॥

आह्वयतां स विप्रः । न न । अहमेवाह्वयामि । भगवन्

इत इतः ।

कर्णभारम्

१३

May prosperity attend the cows and Brahmins. Let faithful wives be happy ; good luck to warriors who do not turn their face in battle ; good luck to me whose time (opportune moment) has come. Well, I feel relieved.

Breaking through the formidable ranks of the sons of Pandu in the battle, I will capture Dharmaraja adorned with many well-known virtues and overthrowing Arjuna with my excellent arrows, I will make the battle field easy to penetrate as into a wood where the lions have been slain,

14

King Salya, let us mount the chariot.

Salya—Very well. (*Both gesticulate mounting the chariot*).

Karna—King Salya, let my chariot be driven to the very place where Arjuna may be.

(*Behind the curtain*)

O Karna, I beg for a mighty favour.

Karna—(*Listening*) Aye, what a bold voice ?

This is a prosperous (wealthy) man and not a mere good brahmin since his majesty is great. Hearing his deep-sounding voice, these galloping horses of mine stop suddenly, and having lost control of their flexible body, stand as if painted in a picture with their ears erect, their gaze turned and fixed and the front part of their face resting on their arched neck.

Call that brahmin. No, no, I myself will call him. Revered Sir, hither, please.

(ततः प्रविशति ब्राह्मणरूपेण शक्रः)

शक्रः—भो मेघाः ! सूर्येणैव निवर्त्य गच्छन्तु भवन्तः ।
(कर्णमुपगम्य) भोः कर्ण ! महत्तरां भिक्षां याचे । [भो कण्ण !
महत्तरं भिक्षुं याचेमि]

कर्णः—दृढं प्रीतोऽस्मि, भगवन् !

यातः कृतार्थगणनामहमद्य लोके

राजेन्द्रमौलिमणिरञ्जितपादपद्मः ।

विप्रेन्द्रपादरजसा तु पवित्रमौलिः

कर्णो भवन्तमहमेष नमस्करोमि ॥ १६ ॥

शक्रः—(आत्मगतम्) किं नु खलु मया वक्तव्यम्, यदि दीर्घायुर्भवेति वक्ष्ये दीर्घायुर्भविष्यति । यदि न वक्ष्ये मूढ इति मां परिभवति । तस्मादुभयं परिहृत्य किं नु खलु वक्ष्यामि ? भवतु दृष्टम् । (प्रकाशम्) भोः कर्ण ! सूर्य इव, चन्द्र इव, हिमवानिव, सागर इव तिष्ठतु ते यशः । [भो कण्ण ! सुख्ये विअ, चन्दे विअ, हिमवन्ते विअ, सागळे विअ चिद्धदु दे जसो]

कर्णः—भगवन् ! किं न वक्तव्यं दीर्घायुर्भवेति । अथवा एतदेव शोभनम् । कुतः—

धर्मो हि यत्नैः पुरुषेण साध्यः

भुजङ्गजिह्वाचपला नृपश्रितः ।

तस्मात्प्रजापालनमात्रबुध्या

हतेषु देहेषु गुणा धरन्ते ॥ १७ ॥

कर्णभारम्

१५.

(Enter Indra disguised as a Brahmin)

Indra—Oh clouds, turn back and go with the sun.
(Approaching Karna)

O Karna, I beg for a mighty favour.

Karna—I am highly pleased, revered sir.

To-day, in this world, I have obtained a place (I am counted as one) among those who have fulfilled their life's purpose. I Karna, whose lotus-feet are illumined by the crest-jewels of mighty monarchs but whose head is purified by the dust from the feet of holy brahmins, now salute you.

16

Indra—(to himself) Now what shall I say to him? If I say 'you live long' he will live long. If I do not say, he will condemn me as a fool. So, avoiding both, what shall I say? Well, I have found out (what I should say). (Aloud) O Karna, may your fame last (long) like the sun, the moon, the Himalayas, and the ocean.

Karna—Revered Sir, why should you not say "you live long"? Or, this alone is good.

For—

Virtue alone is to be acquired by man with effort. Royal fortunes are fickle like a serpent's tongue. Therefore, for those who fix their thoughts (concentrate) on the protection of their subjects, when their bodies are slain, the virtues survive,

17

भगवन्, किमिच्छसि । किमहं ददामि ।

शक्रः—महत्तरां भिक्षां याचे । [महत्तरं भिक्षं याचेमि ।]

कर्णः—महत्तरां भिक्षां भवते प्रदास्ये । श्रूयतां मद्विभवाः ।

गुणवदमृतकल्पक्षीरधाराभिर्वर्षि

द्विजवर ! रुचितं ते वृषवत्सानुयात्रम् ।

तरुणमधिकमर्थिप्रार्थनीयं पवित्रं

विहितकनकशृङ्गं गोसहस्रं ददामि ॥ १८ ॥

शक्रः—गोसहस्रमिति । मुहूर्तकं क्षीरं पिबामि । नेच्छामि कर्ण ! नेच्छामि । [गोसहस्रंति । मुहुत्तञ्च खिरं पिबामि नेच्छामि कर्ण ! नेच्छामि ।]

कर्णः—किं नेच्छति भवान् । इदमपिश्रूयताम् ।

रवितुरगसमानं साधनं राजलक्ष्म्याः

सकलनृपतिमान्यं मान्यकाम्बोजजातम् ।

सुगुणमनिलवेगं युद्धदृष्टापदानं

सपदि बहुसहस्रं वाजिनां ते ददामि ॥ १९ ॥

शक्रः—अश्व इति । मुहूर्तकमारोहामि । नेच्छामि कर्ण ! नेच्छामि [अश्वं ति । मुहुत्तञ्च आकुहामि । नेच्छामि कर्ण ! नेच्छामि ।]

कर्णः—किं नेच्छति भवान् ? अन्यदपि श्रूयताम् ।

मदसरितकपोलं षट्पदैः सेव्यमानं

गिरिवरनिचयाभं मेघगम्भीरघोषम् ।

Revered Sir, what do you wish for ? What shall I give ?

Indra—I beg for a mighty favour.

Karna—I will grant you a mighty favour, Please listen to the wealth I possess—

I will give you if it pleases you, O best of brahmins, thousand auspicious young cows, their horns tipped with gold, cows followed by contented calves and yet giving (pouring out) streams of excellent nectar-like milk and (hence) much coveted by supplicants. 18

Indra—A thousand cows I may drink 'milk of a short while. I don't want them, Karna.

Karna—You don't wish to have them? Then please hear this—

I will straightaway give you thousands of excellent horses of Kamboja stock, horses that are esteemed by all kings, swift as the wind, equal to the horses of the sun, a means to obtain royal fortune and the excellent work (quality) of which is revealed in the battle field. 19

Indra—Horses ! I may ride them for a short while. No, I don't want them, Karna.

Karna—What ? You don't want them ? Then please listen to another offer.

I give you this countless herd of elephants with rut flowing down their temples, (and hence) resorted to by the bees, resembling a range of lofty mountains, their

सितनखदशनानां वारणानामनेकं

रिपुसमरविमर्दं वृन्दमेतद्दामि ॥ २० ॥

शक्रः—गज इति । मुहूर्तकमारोहामि । नेच्छामि कर्ण !
नेच्छामि । [गज इति । मुहुत्त अं आब्रुहामि । नेच्छामि कर्ण !
नेच्छामि]

कर्णः—किं नेच्छति भवान् । अन्यदपि श्रूयतां । अपर्याप्तं
कनकं ददामि ।

शक्रः—गृहीत्वा गच्छामि (किञ्चिद्भूत्वा) नेच्छामि कर्ण !
नेच्छामि । [गच्छि अ गच्छामि । नेच्छामि कर्ण ! नेच्छामि ।

कर्णः—तेन हि जित्वा पृथिवीं ददामि ।

शक्रः—पृथिव्या किं करिष्यामि ? [पुहुवीए कि करिस्सम् ?]

कर्णः—तेन ह्यमिष्टोमफलं ददामि ।

शक्रः—अमिष्टोमफलेन किं कार्यम् ? [अमिष्टोमफलेण किं
करिष्यम् ?]

कर्णः—तेन हि मच्छिरो ददामि ।

शक्रः—अविहा अविहा !

कर्णः—न मेतव्यं न मेतव्यम् । प्रसीदतु भवान् । अन्यदपि
श्रूयताम् ।

अङ्गैः सहैव जनितं मम देहरक्षा

देवासुरैरपि न भेद्यमिदं सहास्रैः ।

देयं तथापि कवचं सह कुण्ठडलाभ्यां

प्रीत्या मया भगवते रुचितं यदिस्यात् ॥ २१ ॥

roar deep like that of the clouds, whose nails and tusks are white and which are capable of crushing the enemies (or withstanding the attack of the enemies) in battle. 20

Indra—You say elephants ! I may ride them for a short while. No, I don't wish to have them, Karna.

Karna—You don't like to have them ? Then listen to another offer. I will give you countless gold.

Indra—I will take it and go (*moving a little*) No, I don't want it, Karna.

Karna—In that case I will conquer the earth and give it to you.

Indra—What shall I do with the earth ?

Karna—Then I will give you the fruit of Agnish-toma sacrifice.

Indra—What am I to do with the fruit of Agnish-toma sacrifice ?

Karna—Then I will give my head.

Indra—Oh, God forbid.

Karna—Don't fear, don't fear forgive me, revered sir, and listen to this another offer—

This my armour, though born with my limbs and cannot be pierced even by the Gods and demons with their missiles, can be gladly given by me to you along with my ear-rings, if it may please you. 21

शक्रः—(सहर्ष) ददातु ददातु । [देदु देदु ।]

कर्णः—(आत्मगतम्) एष एवास्य कामः । किं नु खलु
अनेककपटबुद्धेः कृष्णस्योपायः ? सोऽपि भवतु । धिक्, अयुक्तमनु-
शोचितुम् । नास्ति संशयः । (प्रकाशम्) गृह्यताम् ।

शल्यः—अङ्गराज, न दातव्यं न दातव्यम् ।

कर्णः—शल्यराज ! अलमलं वारयितुम् । पश्य

शिक्षा क्षयं गच्छति कालपर्ययात्

सुवद्धमूला निपतन्ति पादपाः ।

जलं जलस्थानगतं च शुष्यति

हुतं च दत्तं च तथैव तिष्ठति ॥ २२ ॥

तस्मात् गृह्यताम् । (निकृत्य ददाति)

शक्रः—गृहीत्वा (आत्मगतम्) हन्त गृहीते एते । पूर्व-
मेवार्जुनविजयार्थं सर्वदेवैर्यत्समर्थितं तदिदानीं मयानुष्ठितम् । तस्मादह-
मप्यैरावतमारुह्यार्जुनकर्णयोः द्वन्द्वयुद्धं पश्यामि । (निष्क्रान्तः)

शल्यः—भो अङ्गराज ! वञ्चितः खलु भवान् ।

कर्णः—केन ?

शल्यः—शक्रेण ।

कर्णः—न खलु । शक्रः खलु मया वञ्चितः । कुतः,

अनेकयज्ञाहुतितर्पितो द्विजैः

किरीटिमान् दानवसंघमर्दनः ।

कर्णभारम्

२१

Indra—(with joy) Give it, give it.

Karna—(To himself) This indeed is what he wants. Could this be a trick of Krishna who is an adept in manifold frauds? Let it be so. Fie, it is not proper to repent. There is no doubt. (Aloud) Take them.

Salya—O king of Angas, don't give don't give.

Karna—King Salya, don't prevent me, Look here—
Learning comes to nought by (mere) lapse of time. Firmly rooted trees fall down, water in the reservoirs gets dried up; but gifts and sacrifices last for ever. 22

So take them. (cuts off and gives)

Indra—(Having received. to himself) Ha, I have taken these. Now I have done what was formerly decreed by all the gods for the victory of Arjuna. So I shall mount my elephant Airavata and witness the duel between Arjuna and Karna. (Exit)

Salya—O King of Angas, you have been duped.

Karna—By whom?

Salya—By Indra.

Karna—Certainly not; on the other hand I have deceived Indra.

Indra who is propitiated by the twice-born by numerous sacrificial offerings, a friend of Arjuna, the destroyer of hosts of demons, whose fingers are rough

सुरद्विपास्फालनकर्कशाङ्गुलिः

मया कृतार्थः खलु पाकशासनः ॥ २३ ॥

(प्रविश्य ब्राह्मणरूपेण)

देवदूतः—भोः कर्ण । कवचकुण्डलग्रहणात् जनितपश्चात्तापेन
पुरंदरेणानुगृहीतोऽसि । पाण्डवेषु एकपुरुषवधार्थममोघमस्त्रं विमला नाम
शक्तिरियं प्रतिगृह्यताम् ।

कर्णः—धिग्, दत्तस्य न प्रतिगृह्णामि ।

देवदूतः—ननु ब्राह्मणवचनाद् गृह्यताम् ।

कर्णः—ब्राह्मणवचनमिति । न मयातिक्रान्तपूर्वम् । कदा

कमेयः ?

देवदूतः—यदा स्मरसि तदा लभस्व ।

कर्णः—बाढम् । अनुगृहीतोऽस्मि । प्रतिनिवर्ततां भवान् ।

देवदूतः—बाढम् । (निष्क्रान्तः)

कर्णः—शल्यराज ! यावद्रथमारोहावः ।

शल्यः—बाढम् (रथारोहणं नाटयतः)

कर्णः—अये शब्द इव श्रूयते । किं नु खस्विदम् ।

शङ्खध्वनिः प्रलयसागरघोषतुल्यः

कृष्णस्य वा न तु भवेत्स तु फाल्गुनस्य ।

नूनं युधिष्ठिरपराजयकोपितात्मा

पार्थः करिष्यति यथाबलमद्य युद्धम् ॥ २४ ॥

(hard) by patting the celestial elephant (Airavata), that Indra was indeed satisfied (made a beggar to be satisfied) by me.

23

(Entering in the guise of a Brahmin)

Indra's messenger—O Karna, you have been favoured by Indra who regrets the taking away of your armour and ear-rings. So please accept this, an unfailing weapon, a spear called Vimala to kill one among the sons of Pāndu.

Karṇa—fie, I do not accept anything in return to what I have given.

Indra's messenger—Please take it since a Brahmin bids you (to do so)

Karṇa—A Brahmin's word! That I have never disregarded. When shall I get it?

Indra's messenger—You will get it when you call it to your mind.

Karṇa—Well, I am favoured. May you please return

Indra's messenger—well (*Exit*)

Karṇa—King Śalya, Let us mount the chariot.

Śalya—Very well. (*Both gesticulate mounting the chariot*)

Karṇa—Ha, I hear some noise. What will it be?

The sound of the conch is equal to the roar of the ocean at the time of deluge. Can it be that of Krishna? No, it is that of Arjuna. Enraged by the defeat of Yudhishtira, surely Arjuna will fight to-day with all his might.

24

शल्यराज ! यत्नासार्वर्जुनस्तत्रैव चोद्यतां मम रथः ।

शल्यः—बाढम् ।

(भरतवाक्यम्)

सर्वत्र संपदः सन्तु नश्यन्तु विपदः सदा ।

राजा राजगुणोपेतो भूमिमेकः प्रशास्तु नः ॥ २५ ॥

(निष्क्रान्तौ)

कर्णभारं समाप्तम्

King Salya, drive my car to the very place where Arjuna is.

Salya—Well.

(EPILOGUE)

Let there be prosperity every where and let calamities disappear for ever. Let our king possessing kingly virtues rule the earth alone (without a rival). 25

(Both exit)

The End.

NOTES ON KARNABHĀRAM

कर्णस्य भारः कर्णभारः, उपचारेण यस्मिन् कर्णस्य भारो वर्ण्यते तद्रूपकमपि कर्णभारमिति व्यपदिश्यते । कर्णभार means the burden of Karna. By a transference of epithet the play in which the burden of Karna is described is also called कर्णभारम् । The burden here refers to his great responsibility as the commander-in-chief of the Kuru army, to his psychological burden on knowing that the sons of Pāndu, particularly Arjuna, his worst enemy are really his brothers, and to the Kavacha and Kundalas which were a mere burden to him since they were lost at the time of need.

Vide: Introduction for more details and the justification of the tittle कर्णभारम्.

नान्धाः अन्ते At the close of the Nandi नान्दी is the name given to the benedictory verse recited at the beginning of a play by the सूत्रधार—“आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति कीर्तिता”, “सुत्रधारः पठेन्नान्दीम्” [नाटयशास्त्रम्]. The purpose of नान्दी is the removal of any impediment that may stand on the way of the successful performance of the play. Hence any auspicious ceremony conducted before the commencement of the play may be called नान्दी. Here it refers to the worship conducted behind the curtain as a part of the stage preliminaries called पूर्वरात्र । *Vide:* Introduction for further details.

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सूत्रधारः:-The Stage-Director. He comes to the stage to conduct the prologue in which the play is briefly introduced to the audience. Usually the names of the play and the author are mentioned in the Prologue but Bhasa's plays are an exception *Vide*: Introduction for further information about सूत्रधार and प्रस्तावना । Though the Sutra-dhara is said to enter at the end of Nandi, he recites a benedictory verse which resembles a नान्दी. This is a special feature in the plays of Bhasa *Vide*: Introduction.

Verse. 1. अन्वयः (Prose order) नरमृगपतिवर्ष्मालोकन-
 भ्रान्तनारीनरदनुजसुपर्ववातपाताललोकः, करजकुलिशयालीभिर्जदैत्येन्द्रवक्षाः,
 सुरसिपुबलहन्ता श्रीधरः वः श्रिये अस्तु । At the beginning of his
 play कर्णभारम् the dramatist is invoking the favour of God
 विष्णु in the form of नरसिंह to confer his blessings on the
 audience. श्रीधरः वः श्रिये अस्तु, May the bearer of Lakshmi,
 Vishnu, be the bestower of prosperity to you. धरतीति धरः,
 श्रियः लक्ष्म्याः धरः श्रीधरः । वः युष्माकम् । श्रिये-for the welfare,
 prosperity; note the चतुर्थी of the word which denotes
 purpose. अस्तु भवतु लोट् प्र ए. of अस् । There are three adjectives
 which describe the great prowess of श्रीधर and bring
 out his ability to confer prosperity to all. नरस्य मृगपतेश्च
 वर्ष्मणः शरीरस्य-The body of the man and the lion, अवलोकनेन
 भ्रान्ताः, नारीणां नराणां दनुजानां सुपर्वणां च वाताः, पाताललोकश्च येन तथोक्तः ।
 भ्रान्ताः is here used in the sense of भ्रमि प्रापिताः, causative.
 दनुजाः-Demons. सुपर्वणिः-Gods वातः समूहः पाताललोकः The
 residents of the under world. All those were filled with

fright on seeing the नरसिंह form of Vishnu. Again श्रीघर was one who ripped open the chest of the demon-king हिरण्यकशिपु । करजा एव कुलिशानि- Hard pointed weapons of nails. तेषां पालीभिः कोटीभिः मित्रं दैत्येन्द्रस्य वक्षः येन तथोक्तः-who tore the chest of the king of demons with the sharp edges of his nails which were as hard as the thunderbolt. The story of Vishnu assuming the form of नरसिंह and killing Hiranyakasipu to save his devotee प्रह्लाद is well-known. सुररिपूणां बलस्य सैन्यस्य हन्ता who is the destroyer of the army of the enemies of Gods.

The reference to Vishnu as the destroyer of the enemies of gods and the bestower of prosperity is quite appropriate in this context since Krishna is actively engaged in destroying the enemies of the Pandavas and in leading them to victory and prosperity. The reference to Vishnu's incarnation as नरसिंह and the killing of हिरण्यकशिपु does not appear to have any special significance here. It may be that Bhasa thought of नरसिंह in this work after worshipping वामन in दूतवाक्यम् ।

Having recited the benedictory verse the stage-manager begins to introduce the play to the audience with the words एवमार्यमिश्रान् विज्ञापयामि । एवं Thus, in the manner contemplated in the mind. आर्यमिश्रान्-Respectable gentlemen, मिश्र at the end of a noun denotes respect—वाचस्पतिमिश्र, मण्डनमिश्र etc. Here the respectable gentlemen are the cultured audience whom सूत्रधार is addressing.

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विज्ञापयामि. I wish to inform, लट्. प्र. ए of ज्ञा with वि-causal.
 अये—An interjection denoting surprise. When सूत्रधार is
 about to make an announcement he is interrupted by a
 sound from somewhere and hence the surprise. This is a
 technique employed by Bhasa in all his plays to cut short
 the introductory speech and give a quick start to the
 actual drama. किं नु खलु?—What is this? मयि विज्ञापनव्यग्रे सति
 When I am about to make an announcement शब्द इव श्रूयते
 Some sound is heard. इव denotes the indistinct nature of
 the sound heard. श्रूयते—लट् Passive of श्रू to hear. मया शब्दः
 श्रूयते Passive अहं शब्दं शृणोमि—Active: अङ्ग-denotes the excite-
 ment of सूत्रधार. He is in a flutter to know what that
 sound is. पश्यामि—I will see, examine कर्णं दत्वा-Gesticula-
 ting to listen.

नेपथ्ये—This is a stage direction meaning behind the
 curtain'. The word literally means the make up or the
 dressing room. ओ ओ निवेद्यतां निवेद्यताम्—Oh please inform,
 inform. The repetition is on account of the urgency of
 the matter to be communicated. महाश्वसौ राजा च महाराजः, तस्मै
 To his majesty, अङ्गेश्वराय—The king of Aangas, i.e. Karna.
 In the compound word महाराजाय महत्-becomes महा and
 राजन् शब्द-becomes अकारान्त in the तत्पुरुष compound. The
 reference to Karna as अङ्गेश्वर is very significant. Karna
 enters the battle field with the one purpose of doing
 what is dear to the Kurus. He owes that much to Duryo-
 dhana because, on a previous occasion, it was दुर्योधन

who saved the honour of कर्ण by crowning him as the king of Angas and thus making him qualified to oppose Arjuna in a द्वन्द्वयुद्ध. The friendship of Karna and Duryodhana formed on that day grew deeper and Karna remained ever grateful to him and was always ready even to sacrifice his life for the sake of Duryodhana.

भवतु विज्ञातम् - Sutradhara does not wait to hear what is the message communicated to Karna. He understands what it is and communicates the same to the audience and thereby introduces the character of the play who is to enter first and also the place and time of the dramatic theme, in a brief and effective manner.

Verse-2. संप्रामे तुमुले भीषणे जाते सति Now that the battle has become very fierce. संप्रान्तः मृत्युः An excited servant. दुर्योधनस्य आज्ञया At the bidding of Duryodhana being commanded by him. कलिता कृत्वा: येन तथाक्तः One who has kept his hands folded out of respect. कर्णाय निवेदयति Communicates (something) to Karna. Having thus introduced the servant, सूत्रधार leaves the stage. This introductory portion of the play is called प्रस्तावना or स्थापना or आमुखम्। Vide Introduction for further details.

After the departure of सूत्रधार the servant, a soldier, enters and tells the important and urgent message that is to be communicated to Karna. युद्धकालः उपस्थितः The hour of battle is come. This is the message of Duryodhana to Karna sent through the servant. This is enough to make

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him march at once to the battle-field. The soldier further says that Duryodhana has already set out to the battle.

Verse. 3. अथ पार्थकेतोः पुरस्तात् Now in front of Arjuna's banner. पृथायाः कुन्त्याः अयं पार्थः, used in singular generally denotes Arjuna though it may refer to any one of Kunte's sons. करिणः, दुरगाः, रथाश्च तेषु तिष्ठन्तीति तैः करितुरगरथस्थैः, मुदिताः नृपतयः सिंहा इव तैः By the lion-like kings full of joy who are riding elephants, horses and chariots, सिंहनादः सिंहस्य नाद इव नादः The battle cry resembling the roar of a lion-कृतः Is made. दुस्सहैः अरिनिनादैः शत्रूणां सिंहनादैः अधिगतार्थः ज्ञातप्रयोजनः अधिगतसमरवृत्तान्तः लोकवीरो नागकेतुः दुर्धनः त्वरितं समरं प्रस्थितः । नागः गजः केतौ यस्य सः Duryodhana who has the elephant as his emblem on the banner and who is one of the great heroes of the world has त्वरितं hurriedly started to the battle field. प्रस्थितः—Past active participle of स्था with प्रति। अधिगतः अर्थः येन सः One who has understood the matter what the enemies are up to, by their battle cries which are unbearable to him, दुःसहैः The reading दुःसहैः qualifying अरिनिनादैः seems to be the most suitable in the context and we have adopted that in our text and translation. Most of the printed texts read दुःसहलोकवीरः in which case it has to be interpreted as दुःसहः आलोकः तेजः यस्य सः दुःसहलोकः, तादृशश्चासौ वीरश्च One whose prowess is unbearable and who is a great hero. In this reading the interpretation of the word आलोक as prowess does not seem to be quite happy.

Page 2. अये - An interjection denoting surprise and joy since Karna has already started and is coming towards the battle-field ready to fight. Suddenly the soldier notices a gloom on the face of Karna and exclaims—भोः, किं नु खलु etc., समरपरिच्छेदेन युद्धोचित वेष भूषया परिवृतः संयुक्तः - Dressed in his war-dress. शल्यराजेन सह - Along with king Salya. While fighting against Arjuna, Karna wanted for himself a clever charioteer who would be equal to Krishna who drove the chariot of Arjuna. He chose शल्य and Duryodhana persuaded him to accept the job. शल्य agreed with one condition that he might be on certain occasions free with his tongue and make unpleasant remarks for which Karna should not take offence. निष्क्रम्य Having come out, ल्यवन्तमव्यम् of क्रम् with निस् । स्वस्य भवनात् from his abode. इत एव अभिवर्तते Is coming in this direction itself. भोः किं नु खलु - Oh why is this ? The servant exclaims in surprise. युद्ध एव उत्सवः तस्मिन् प्रमुखः प्रधानः One who is foremost in the festival of battle. दृष्टः पराक्रमो यस्य तस्य Whose valour has been seen or proved previously (in many battles). These two adjectives are used to show that there is not even a remote possibility of Karna becoming depressed while going to fight. Yet there is in him पूर्व भूतः भूतपूर्वः, न भूतपूर्वः अभूतपूर्वः हृदयस्य परितापः A mental agony that has not occurred before. Hence the surprise of the भट.

Verse. 4. अन्वयः—अत्युग्रदीप्तिविशदः समरे शौर्ये च अग्रगण्यः

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धीमान् एष संप्रति सशोकं उपैति (समरम्)। (अयं शोकग्रस्तः) कर्णः निदाघसमये प्राप्ते घनराजिरुद्धः स्वभावरुचिमान् सूर्य इव भाति। The use of two verbs उपैति and भाति makes the अन्वय a little complicated. अत्युपया दीप्त्या विशदः - Shining with his fierce lustre or brilliant with his powerful personality. अग्रगण्यः - The foremost in शौर्य - acts of valour and समर - battles. धीमान् wise and intelligent. These adjectives show that there is no room for any dejection, and yet संप्रति - At this moment, एषः शोकेन सह वर्तते यस्मिन् कर्मणि तथा उपैति (समरम्) - This Karna comes to the battle sadly, In fact there is every reason for him to be more brilliant and cheerful now because he is युद्धोत्सवप्रमुख and समरे अग्रगण्यः। In this sad state Karna is compared to the sun in summer (when he is expected to be more brilliant) appearing dim on account of being obscured by a line of cloud. निदाघः Summer-घनानां राक्षसिः रुद्धः Obscured by masses of clouds. स्वभावेन रुचिमान् - Brilliant by nature. सूर्य इव कर्णः भाति Just as the sun is by nature brilliant though temporarily obscured by the clouds Karna too is powerful by nature though at present filled with gloom. With few fine touches Bhasa has brought out the three greatness of Karna and has at the same time hinted to the great tragedy that is brooding over the great hero. Karna's mental gloom is the shadow of the coming doom. वीर and कर्ण are introduced simultaneously but the latter is kept as subordinate to the former throughout the play.

यावदपमर्षामि - I will now move away. The soldier says this and leaves the stage since he has no further business there.

यथानिर्दिष्टः As mentiond (by the soldier, i.e. wearing a dress suitable for war.)

Verse-5. अन्वयः—संप्राप्ताः मम शरमार्गलक्षभूताः क्षितिपतयः सजीवशेषाः मा तावत् (अभूवन्) । यदि स धनञ्जयः रणशिरसि मे द्रष्टव्यो भवेत् (तर्हि) कुरूणां प्रियं कर्तव्यम् । Even while entering the stage Karna gives expression to the great task he has to achieve. कुरूणां प्रियं कर्तव्यम्, I should do what is dear to the Kurus. Killing of Arjuna is the thing that the Kurus expect from कर्ण. Once अर्जुन is disposed of, they know the victory is theirs. For this कर्ण must meet Arjuna face to face in the van of battle—रणशिरसिद्रष्टव्यः । Once he meets अर्जुन, he is confident of conquering him because never before the great warrior-kings who have come within the range of his arrows have returned alive. शराणां मार्गे लक्षभूताः who have become the targets within the range of my arrows. जीवानां शेषेण सह वर्तन्त इति सजीवशेषाः मा तावत् अभवन् Never remained alive. So if Arjuna comes within the range of my arrows to-day he will be finished. Thus Karna comes to the battle field with full confidence in his ability to kill Arjuna in battle. So he bids शल्यराज to drive the chariot to that place where Arjuna stands. Karna is full of enthusiasm and there is no trace of

any gloom or dejection in his speech till now. Salya also approves and applauds his decision to meet Arjuna and says बद्धम् very well. Here the stage direction 'चोदयति' is wrongly given. If this error is rectified by removing the unauthorised stage direction, all confusion in the succeeding stage directions will be automatically cleared. We have been told by the soldier earlier that Karna and Salya were coming out of Karna's abode. They have not been mentioned as seated in the chariot (रथेन) as Dushyanta and his सारथि in the opening scene of अभिज्ञानशाकुन्तलम्। So we have to presume that the chariot is there just outside Karna's tent. कर्ण and शल्य who have come out of the house are proceeding to mount the chariot when they converse. The whole conversation of कर्ण and शल्य until कर्ण says (after verse 14) 'शल्यराज ; यावद्रथमारोहावः' was held walking and standing on the ground before mounting the chariot.

After proclaiming his determination to fight with Arjuna and kill him, कर्ण suddenly feels a strange misery in his heart and wonders how that has come to him in this hour of war. अहो नु खलु The group of निपाताः denote surprise with a little sense of disappointment.

Verse-6. Page 3. अन्योन्यं ये शस्त्राणां विनिपाताः विक्षेपाः तैः निवृत्तानि छिन्नानि गात्राणि येषां तादृशाः, योधाः अश्वाः वारणाः रथाश्च येषु तेषु महाहवेषु. In great battles wherein the bodies of

soldiers, horses, elephants and chariots are shattered by weapons hurled at each other. क्रुद्धः यः अन्तकः तस्य तुल्यः तत्प्रतिमः विक्रमः अस्यास्तीति क्रुद्धान्तकप्रतिमविक्रमी, तस्य मापि Even to me whose valour is equal to that of the God of Death when he is angry. युद्धकाले When the hour of battle has come. चेतसि वैधुर्यं आगति Despair descends into the heart. This is the time when the heart of a great hero like Karna should feel elated because the opportunity to display his maximum valour has come. Stangely enough, quite the opposite has happened. Hence Karna wonders why it is so. Soon he understands the reason. His mind is filled with certain feelings roused by what Kunti told him recently. He also recollects the curse of his preceptor and tries to unburden his mind by giving expression to his feelings roused by Kunti and also by narrating the curse of Parasurama.

In the Mahabharata कुन्ती approached कर्ण a few days before the commencement of the battle and after telling him that he was her eldest son, narrated the whole story of his birth and asked him to go over to the side of the Pandavas. Karna who was true to his self refused to leave Duryodhana but as a concession to his mother agreed to spare the lives of her sons except अर्जुन.

मोः कष्टम्—Karna's mind is now overcome with grief by the thought that Fate has given him a low status in life though he was born of a noble Kshatriya

woman, Kunti, and that he has been driven to a state by fate where he finds the persons whom he regarded as his enemies and whom he had promised to kill in battle are really his own younger brothers who deserve to be protected by him.

Verse-7. पूर्व कुन्त्यां समुत्तन्नः I was first (formerly) born of Kunti. Thus I am a true and noble क्षत्रिय । Yet I am known as the son of राधा, the wife of a सूत. Karna had to suffer humiliation on many occasions for being the son of a Suta and not being a क्षत्रिय ते—Those whom I treated as my worst enemies, युधिष्ठिरादयः पाण्डवाः Yudhishtira and other sons of Pandu. तु मे यवीयांसः Are indeed my younger brothers, and as such fit to be protected by me. अतिशयेन युवा यवीयान् comparative formed from युवन् । Karna further recollects in his mind the request of Kunti not to kill her sons and the curse of his preceptor परशुराम making his missiles useless at the most critical moment. These thoughts are enough to depress any human being even if he is hard-hearted.

Verse-8. अन्वयः—क्रमलब्धशोभनः अयं सः कालः । गुणप्रकर्षः अयं दिवसः आगतः । निरर्थं च मया अस्त्रं शिक्षितं हि । पुनः मातुः वचनेन वारितश्च । क्रमेण लब्धः Got in its turn, शोभनश्च and glorious, auspicious अयं स कालः is this eagerly awaited time i.e. the war, which is a glorious time for the heroes and, in the case of Karna and the Kauravas, eagerly awaited.

It has come in its due course. गुणानां प्रकर्षः उत्कर्षः यस्मिन् सः अयं दिवसः आगतः This day possessed of excellent merits has (also) come. Karna expects to meet Arjuna face to face in battle on this day. He is also the supreme commander of the Kuru army on that day and in addition he has secured शल्य to drive his chariot. Thus the day is meritorious in so many ways for a hero like Karna. But alas!, he is reminded of certain other factors which take away his spirit in war. निरर्थं निष्प्रयोजनम्—The weapons he has acquired are useless on account of his preceptor's curse. Moreover he has been restrained by the words of his mother.

The pathetic appeal made by his real mother to spare the lives of her sons is fresh in Karna's mind and that is exercising a restraining influence in him.

In this sad state of the mind which is torn by the tender feelings towards his mother and brothers and his duty to Duryodhana, and the realisation of the fact that the missiles acquired may become useless at the most critical moment Karna can find relief only by telling some one what lay heavily in his mind. So he begins to narrate the story of his learning of missiles under Parasurama to his charioteer शल्य—श्रूयतां ममास्त्रस्य वृत्तान्तं, । Change the Voice मम अस्त्रस्य वृत्तान्तं शृणोतु भवान् or शृणु त्वं । शल्य, too expresses his curiosity to hear the story since he expects something interesting in the student's life of such a great hero.

कर्ण begins his story from the day of his going to Parasurama to learn अस्त्रविद्या. जमदग्नेः अपत्यं पुमान् जामदग्न्यः । गतवान् अस्मि I went गतवान्-क्तवतुप्रत्ययान्त of गम्. अहं गतवान्—कर्तरि । मया गतम्—कर्मणि

Verse-9. This verse gives a beautiful description of Parasurama bringing out his greatness and here कर्ण approached him with due respect.

अन्वयः—(अहं) विद्युद्धताकपिलतुङ्गजटाकलापं, उद्यत्प्रभावलयिनं परं दधानं, क्षत्रान्तकं मुनिवरं मृगुवंशकेतुं गत्वा प्रणम्य, निकटे निमृतः स्थितः अस्मि विद्युद्धतेव कपिलः Reddish yellow like a streak of lightening तुङ्गाश्च and tall, lofty जटाकलापो यस्य तम्—The reddish brown matted hairs of परशुराम were raised and tied up adding to the stature of the sage. उद्यन्त्याः प्रभायाः वलयः अस्ति अस्य इति तम् उद्यत्प्रभावलयिनम् : Which had a halo of radiance rising from it, adjectival to परशुम्. The axe, the weapon of परशुराम. दधानम्. Weilding शानच्प्रत्ययान्त (Present participle) of the root दध्. क्षत्रस्य अन्तकम् : The killer of the kshatriyas, he who destroyed the proud kshatriya class twentyone times because his father was murdered in the presence of his weeping mother by the heartless sons of कर्तवीर्यार्जुन । मुनिवरं मुनिश्रेष्ठं मृगुवंशस्य केतुं ध्वजं, प्रधानपुरुषम्. One who brought fame to the family of मृगु. गत्वा Having gone to him, प्रणम्य and having saluted, prostrated at his feet निकटे : Near him, निमृतः स्थितः अस्मि I remained silent, stood with humility showing respect to the sage. Karna in his younger days

decided to approach परशुराम to learn अस्त्रविद्या because द्रोण refused to impart to him all the powerful missiles for reasons of his own. Even at that time, Karna wanted to excel Arjuna and hence he went to Parasurama to acquire अस्त्रविद्या.

मम आशीर्वचनं दत्ता Having pronounced words of blessings to me. जामदग्न्येन पृष्टः अस्मि—Passive. जामदग्न्यः (मां) पृष्टवान् Active ब्राह्मणेषु उपदेशं करिष्यामि, न क्षत्रियाणाम्. Parasurama told कर्ण that he would give instructions in missiles only to Brahmins and not to Kshatriyas. When Karna narrated this श्रुत्य who was listening to the story with great interest remarks—“अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम्” क्षत्रियाणां वंशः क्षत्रियवंशः तस्मिन् भवाः क्षत्रियवंश्याः Born in the cast of क्षत्रिय पूर्ववैरम् Previous enmity. Jamadagni's cow which was the daughter of कामधेनु was forcibly carried away by कर्तवीर्यजुन in the absence of his son परशुराम. When Rama came to know of it he fought with कर्तवीर्यजुनि, killed him and brought the cow back to his father's Asrama. Later, the sons of कर्तवीर्य murdered Jamadagni in the absence of Rama who, in anger, annihilated the Kshatriyas all over the country twenty one times and after offering libatons to his ancestors with their blood, repaired to the forest to do penance. This is the previous enmity of परशुराम with the Kshatriyas. On account of this, he was not imparting instructions on अस्त्रविद्या to them. कर्ण however told Rama that he

was not a क्षत्रिग, and began to receive instructions in Gurukula serving the Guru with great devotion.

Page 4 कतिपयः कालस्य अतिक्रमे After some time has passed (in that manner). फलानि, मूलानि समिधः कुशाः कुसुमानि च. तेषां आहरणाय For gathering fruits, roots etc. When the preceptor went to the forest to gather fruits etc. the disciple कर्ण also followed him. बने भ्रमणं वनभ्रमणं, तेन परिश्रमः, तस्मात् On account of the fatigue caused by the wanderings in the forest. निद्रायाः वशं उपगतः was overcome with sleep. मम अङ्के On my (Karna's) lap. This shows that the relationship between the गुरु and शिष्य was very cordial till that day. Moreover कर्ण had, by this time, received instruction in most of the powerful weapons from परशुराम who was under the impression that his disciple was a brahmin. It was at this moment the most unfortunate incident described in the next verse occurred. Fate was always against कर्ण. From the moment of his birth till he fell in the battlefield pierced by the arrows of Arjuna, कर्ण was a victim of adverse Fate.

Verse-10 दैवात् : By adverse fate वज्रमुखेन नाम कृमिणा By a worm called वज्रमुख-i.e. with a mouth as hard as diamond. मम ऊरुद्वये कृते सति, When the pair of my thighs was bored. ऊर्वोः द्वयं ऊरुद्वयम् कृतं-कर्मणि क्तप्रत्ययान्त of the root कृत् to bore, to cut गरोः निद्रायाः छेदः निद्राच्छेदः तस्मात् भयं,

तस्मात् On account of the fear that his sleep might be disturbed. वैर्यात् वेदना असह्यत (मया) The pain was borne by me with fortitude. अहं वेदनां असहे Active क्षतात् व्रणात् नायत इति क्षतजं शोणितं, तेन आलुतः Having understood me, knowing that I am not a brahmin but a Kshatriya, Seeing the worm boring the thighs, the blood flowing from the wound and कर्ण bearing the pain as well as the sight of blood flowing from his thighs. Parasurama quickly judged that he cannot be a Brahmin and ascertained from कर्ण himself his real identity. सहसा क्रोध एव अनलः Fire, तेन उद्दीपितः Inflamed. परशुराम was at once inflamed with the fire of fury because Karna had received all the missiles from him under the false disguise of a Brahmin. So he cursed कर्ण saying that his missiles will be useless (powerless) in his hour of need. शशाप cursed, लिप्-प्र-ए of शप्. सः मां शशाप Active. तेन अहं शेषे Passive काले विफलानि कालविफलानि Effectless at the critical moment. From this it can be seen that the knowledge of weapons which कर्ण acquired and preserved was a mere burden to him. Anyone who hears this account is sure to feel sympathy for कर्ण but at the same time no one can blame परशुराम । So शल्य remarks अहो कष्टमभिहितं तत्र भवता—What was spoken by that revered sage was alas ! painful.

परीक्षामहे—Let us test, लट्-आ-उ-ब of ईश् with परि-Karna now tests the effect of that curse. The Astras are all Mantras which, when recited by one who has acquired

them in the proper way, will appear before him assuming certain special forms. कर्ण now finds his missiles dull and powerless. निर्वीर्याणि As if they have lost their power.

Verse-11. Not only the missiles seem to be powerless but everything connected with war seems to have lost its vigour. दैःयेन : By dejection निमीलितेक्षणाः—निमीलितानि ईक्षणानि येषां ते Whose eyes are closed मुहुः often स्खलतः Stumbling. विवशाः Helpless, weak इमे तुरङ्गमाः सप्तच्छददानगन्धिनो गजाश्च These horses and the elephants whose rut smell like the flowers of Saptaparna tree. सप्तच्छदस्य इव दानस्य मदजलस्य गन्धः एषां इति सप्तच्छददानगन्धिनः रणे युद्धे निवर्तनं Retreat. निवेदयःतीवः Proclaim, as it were. शंखाश्च दुन्दुभयश्च शंखदु दुभयः निःशब्दाः The conches and kettle drums do not sound clearly. All these forebode retreat in battle.

Page. 5. शल्य is shocked to see the effect of the curse. All the impliments of war have become useless at the most critical hour. So he exclaims भो; कष्टं, किं नु खल्विदम्? The incidents so far narrated bring out the tragic aspect in Karna's life. शल्य feels pity for Karna but कर्ण does not lose his spirit. He tells शल्य not to give room for despair अलमलं विषादेन- in the prohibitive sense governs तृतीयाविभक्ति ।

Verse-12 In this verse कर्ण breaths the spirit of a true hero. To him fighting is never fruitless. If one is slain in battle there is no loss but only gain because he goes to दीरस्वर्ग. If victorious, he gets fame, wealth and

country. Both victory and death while fighting face to face are praiseworthy and are held in great esteem by the people. Therefore there is no room for dejection. In this verse we hear the echo of the famous verse from भगवद्गीता—“हतो वा प्राप्स्यसि स्वर्गं जित्वा वा मोक्षयसे महीम् । तस्मादुत्तिष्ठ कौन्तेय युद्धाय कृतनिश्चयः ” II-33.

Verse-13. Again to cheer his mind, Karna speaks of the excellent qualities of his war-horses and invokes the blessings of brahmins, cows, chaste women, and excellent warriors whom he always honoured and held in great esteem. अन्वयः-युद्धेषु अनिर्वर्तिताशाः, सुपर्णेन (गरुडेन) समानवेगाः श्रीमत्सु काम्बोजकुलेषु जाताः इमे हयाः यद्यपि हि रक्षितव्यं मां रक्षन्तु ' युद्धेषु In battles fought previously. अनिर्वर्तिता आशा यैः ते Those which never turned down (failed) the hope or trust reposed on them. Which had always proved to be efficient and trustworthy in battles. This can be interpreted in another way also. अनिर्वर्तिता आशा (अभिलाषा) येषां ते Whose enthusiasm to fight has not yet died out, but the former interpretation is better. समानः वेगः येषां ते Whose speed is equal to that of गरुड. The horses of good काम्बोज breed are said to be very good in battle. यद्यपि हि रक्षितव्यं : If ever (I) come in need of protection. मां रक्षन्तु Let them protect me. Karna is confident of protecting himself. But if on account of any bad luck he is reduced to a state needing protection he hopes his excellent horses will protect him. अक्षयोऽस्तु गोत्राद्याणामां etc. are prayers offered to regain spirit

and they produce the desired effect. His mind is relieved of the misery which he was feeling—एष प्रसन्नोऽस्मि । With his spirits revived Karna now proceeds to mount the chariot..

Verse 14. पाण्डवानां असह्यं समरमुखं प्रविश्य, प्रथितगुणगणाढ्यं धर्मराजं बध्वा, मम शरवरैर्गैः अर्जुनं च पातयित्वा, हतसिंहं वनमिव (पाण्डवानां समरमुखं) सुप्रवेशं करोमि । समस्य मुखं The front rank of the army of the sons of Pandu which is असह्यं formidable. Karna says that he will break through the front ranks of the enemy army even though they are well defended, and capture Yudhishtira as a prisoner. प्रथिताः गुणाः Well-known merits as truthfulness, kindness etc. तेषां गणेन समूहेन आढ्यैः ; Adorned. धर्मराजं बध्वा. Karna says that he will only capture Yudhishtira because he has promised to Kunti that he will kill only Arjuna and spare the lives of the other four sons of Pandu. शरैर्बराः श्रोत्राः, तेषां वैगैः By the force of my excellent arrows. पातयि वाः causing to fall, त्वाग्न्यास्त of पत् to fall, causal. हतः सिंहः यस्मिन् तत् वनम्: The forest in which the lion has been killed. When Arjuna is killed the Pandava army will become vulnerable like a forest in which the lion has been killed. Karna recognises the merits of Yudhishtira and Arjuna and feels confident of winning them in battle. The misery in his mind has vanished and his words convey the high spirits of a great hero.

Till now Karna and Salya were walking or standing on the ground. They have come near the chariot and.

the temporary, gloom in Karna has vanished. So he tells Salya that they may now mount the chariot and both do accordingly. After they have mounted the chariot, Karna once again commands शल्य to drive the chariot to the very place where Arjuna stands. Salya drives and where the chariot has just started going they hear the voice of Indra in the disguise of a Brahmin calling कर्ण by name and asking for a mighty boon. कर्ण recognises the greatness of the Brahmin, receives him with due respect and prostrates at his feet. So we have to presume that both कर्ण and शल्य got down from the chariot and the whole dialogue with Indra is carried on standing on the ground. They mount the chariot again after the departure of देवदूत towards the end of the drama.

Indra who wants somehow to deprive कर्ण of his कवच and कुण्डल so that Arjuna can kill him in battle, comes in the disguise of a Brahmin knowing that कर्ण will never reject the request of a Brahmin. His purpose is to deceive कर्ण and for that he pretends to be an illiterate Brahmin and talks in the Prakrita dialect. Generally Brahmin characters talk संस्कृत but विदूषक, though a brahmin, talks प्राकृत and pretends to be an illiterate fool though he may be a wise and intelligent person like the Gotama of Malavikagnimitra. Bhasa has made Indra talk प्राकृत for two reasons. It suits the purpose of

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Indra to mislead कर्ण and it further agrees with the character of the brahmin who behaves and talks like a Vidushaka providing some humour.

अतिशयेन महतीं महत्तराम्: Very great भिक्षा favour, boon. याचे I beg, लट्-आ-उ-ए याच् । वीर्यवान् शब्दः—The voice of Indra is bold and powerful. So कर्ण concludes that the brahmin must be wealthy and prosperous and not poor and weak.

Verse 15 एषः न केवलं द्विजवरः, (किंतु) श्रीमान् यस्मात् महान् प्रभावः (वर्ततेः) Since there is vigour and majesty in this man, he is not merely a good brahmin but also must be wealthy and prosperous. अस्य धीरनिनदं स्वरं आकर्ण्य यान्तः मम एते हयाः सहसा उत्कर्णस्तिमिताज्जिताक्षवलितग्रीवर्षिप्ताग्राननाः सन्तः चित्रार्पिताङ्गा इव अस्त्वशाङ्गयष्टि तिष्ठन्ति । धीरः निनदः यस्य तं स्वरं The voice having a bold sound. आकर्ण्य Having heard. यांतः Going forward, the horses which have started moving forward suddenly stopped on hearing the voice of the brahmin. Such is the power of his voice which cannot come out of the mouth of a poor brahmin. उद्गताः कर्णाः येषां उत्कर्णाः Whose ears were raised erect. स्तिमितानि अञ्चितानि च अक्षीणि येषां ते स्तिमिताज्जिताक्षाः Whose eyes are turned gracefully and held fixed (steady), अक्षि at the end of a बहुव्रीहि compound becomes अक्ष. वलितायां ग्रीवायां अर्पितानि अग्राननानि यैः ते The front tips of whose faces are resting over the bent neck. All these qualify ह्याः । Here is a beautiful स्वभावोक्ति of horses suddenly stopping on having a thundering voice and

turning to that side with fixed eyes, and remaining steady with their ears standing erect. उत्कर्णाश्च स्तिमितचिताक्षाश्च ते वलितग्रीवार्पिताग्राननाश्च—(ह्याः) There are three बहुव्रीहि compounds as members of one large कर्मधारय compound. चित्रे अर्पितानि अङ्गानि येषां ते चित्रर्पिताङ्गा इव । न स्वशश अङ्गयष्टिः यस्मिन् कर्मणि तथा तिष्ठन्ति । अस्त्रवशाङ्गयष्टि is an adverbial adjunct. अङ्गयष्टि—The word यष्टि used after अङ्ग denotes slim beauty of the body.

Page-6 आहूयताम्—Let him be called, कर्मणि लोट् - आत्मनेपदि of हु ह्य् to call न न, अहमेवाहूयामि—This shows Karna's great regard for Brahmins. Having concluded that he is a श्रीमान् द्विजवर, कर्ण wishes to show his respect for the brahmin by calling him in person and prostrating of his feet.

ततः प्रविशति etc.—Indra enters the stage at one end in the disguise of a brahmin. Karna and शल्य are not expected to see him or hear what he says until he comes forward and addresses कर्ण. Such conventions on the stage are called नाट्यधर्मी भो मेधाः, निवर्त्य सूर्येण (सह) एव गच्छन्तु. भवन्तः—Indra being मेघवाहन must have come down riding the clouds. Now he is sending them back with instruction to follow the sun. He wants the clouds to move with the sun so that the Sun may not see him cheating his son कर्ण. Having sent away the clouds, he approaches कर्ण and repeats “महत्तरां भिक्षां याचे” He does not tell

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what he wants until the unsuspecting but proud कर्ण gets excited and offers the Kavacha and Kundalas. Till then he plays the part of a clever fool. There is subtle humour in this context.

Verse-16.—अहं अद्य लोके कृतार्थेषु कृतकृत्येषु गणनां संख्यानां यातः To-day I have obtained a place, I have been counted as one among those who have achieved the purpose of their life in this world. Karna is one who delights in giving gifts to brahmins and in honouring them. So he considers himself कृतार्थ on that day because he has got such a good brahmin to worship and to offer a mighty gift. राजेन्द्राणां मौलिषु ये मणयः तैः रजितं पादपद्मं यस्य—whose lotus feet have been illumined by the lustre of gems on the crowns of mighty kings who have prostrated at his feet. Karna proudly refers to his greatness and then refers to his respect for Brahmins तु - But, though mighty kings fall at my feet, विप्रेन्द्राणां ब्राह्मणश्रेष्ठानां पादरजसा पवित्रः पूतः मौलिः यस्य सः—Whose head has been purified by the dust from the feet of good Brahmins. Karna has prostrated often at the feet of holy brahmins and he feels his head purified by the dust from their feet. एषः अहं कर्णः—I, Karna of such qualities भवन्तं अद्य नमस्करोमि Salute you now.

Indra is now in a dilemma. When one prostrates the usual practice with brahmins is to bless him with long

life-दीर्घायुष्मान् भव । But Indra cannot wish for the long life of कर्ण because he has come to carry away his कवच and कुण्डल so that Arjuna can easily kill him soon. He cannot also remain silent without pronouncing any benediction because that will be a great sin and will bring discredit to him. So he thinks for a while and finds a way out. Then in a loud voice, he blesses कर्ण that his fame will be everlasting like the sun, moon, Himalayas and the ocean. Karna is a little perturbed at this unusual benediction and plainly asks Indra why he didn't say दीर्घायुर्भव ।

वक्ष्ये-लृट्-उत्तमपुरुषैकवचनं, आ-of वच् to speak मां परिभवति : He will condemn me. Here परिभवति लृट् is used in the sense of immediate future वर्तमानसामीप्ये वर्तमानवद्वा परिहित्य । Having avoided अथवा एतदेव शोभनम्—The unusual blessing of the Brahmin upset कर्ण a little but soon he consoles himself saying that everlasting fame is better than long life because it will remain even after the death of the man. The body shall perish now or later but fame acquired by virtue is everlasting and hence more covetable than long life. Here again कर्ण cuts a sorry figure. While marching to the battle-field to fight his final battle with Arjuna, his worst enemy, he would have been very happy to receive the blessing of long life or victory—विजयी भव. But quite unexpectedly he is blessed to possess everlasting fame with a suggestion that his fame alone will be long-standing while his body will perish soon. Even under such circum-

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stances Karna does not lose heart but, like an idealist, speaks of the worthlessness of mundane prosperity and of the greatness of virtue and fame and takes consolation in acquiring them. शोभनम् Good.

Verse-17 रूपेण यज्ञैः धर्मः हि साध्यः संपादनीयः धर्मः The merit by which the world is sustained. That is the one thing to be acquired by man with all his efforts. नृपाणां श्रियः The prosperity of kings, this stands for all kinds of worldly wealth and pleasures. They are भुजङ्गानां सर्पाणां जिह्वा इव नृपलाः चञ्चलाः Unsteady, fickle like the tongues of snakes. This comparison also suggests that worldly pleasures contain poison (misery) within. Therefore तस्मात् प्रजानां पालनमेव पालनमात्रं, तस्य बुद्ध्या with the only idea of protecting the subjects (जोवितव्यम्, प्रवर्तितव्यम्, यत्तितव्यम्). One should live and work, so that, हतेषु देहेषु, When the bodies are killed गुणाः धरन्ते, Virtues survive, fame acquired by meritorious deeds lives long after the body has perished. This is a noble idea that has motivated many great men to sacrifice their lives for doing good to the people. But it comes to Karna's mind only as a means for consolation when it was feeling depressed. Anyhow Karna is one who will not give up hope and lose heart under any circumstances.

When Karna repeatedly asks the brahmin what he wishes to have and what he should give, he simply

repeats महतरां भिक्षां याचे thereby suggesting that what he wants is something so big that कर्ण may find it very difficult to give. Karna feels it an insult to his wealth, power and generosity and therefore begins to offer so many things one after another. Indra rejects them one by one as not of much use to him. His trick is to try the patience of कर्ण, make him excited, tickle his pride and somehow get the offer of कवच and कुण्डल from him. This is an innovation of Bhasa which has great dramatic effect. ममविभवाः मद्विभवाः My wealth, riches which I can offer. श्रूयन्ताम् Passive लोट् प्र-ब of श्रु to hear.

Verse-18—हे द्विजवर O good brahmin, ते रुचितं (यदि) If you so desire रुच् governs चतुर्थी गोसहस्रं ददामि I will give (you) thousand cows. The brahmins in those days had cows as their main wealth. Hence कर्ण offers cows first. All other phrases in the verse qualify the cows bringing out their merits and their covetable nature, गुणवतां अमृतकल्पानां क्षीराणां धाराः वर्षितुं शीलं अस्य इति...क्षीरधाराभिर्बर्षि.

तृप्तैः वत्सैः अनुयात्रा यस्य तत् गोसहस्रम्. The cows followed by contented calves. तरुणं young. अधिकं अर्थिभिः प्रार्थनीयं Much coveted by the supplicants. पवित्रं, Sacred. विहितानि कनकानां शृङ्गाणि यस्य, adjectival to गोसहस्रम्. It is a practice to cover the horns of cows with gold while offering them as gifts.

मुहूर्तकं क्षीरं पिबामि—Indra pretends as if thousand cows are nothing to him and that he has come for something

much bigger. He shows the same attitude towards horses, elephants etc., while कर्ण proudly offers many things not suspecting the motive of the brahmin.

Verse-19: रवेः तुरगाणां समानम् : Equal to the horses of the sun in speed. राजलक्ष्म्याः साधनम् ; The means to secure royal fortune, the cavalry played an important part in the wars of ancient India and the horses were also employed for drawing the chariots of great heroes. Before starting on a tour of conquest the kings used to offer some kind of worship and homa for the well-being of the horses. Kalidasa refers to that in रघुवंश -“ तस्मै सम्यग् हुतो वह्निः वाजिनीराजनाविधौ । प्रदक्षिणा-चिब्यजेन हस्तेनेव जयं ददौ ” । सकलैः नृपतिभिः मान्यम् प्रशंसनीयम्,- मान्यं प्रशस्तं यत् काम्बोजं काम्बोजदेशोद्धवं तुरगकुलं तस्मिन् जातम्, सुगुणं, अनिलस्य वेग इव वेगः यस्य तत्, युद्धे दृष्टं अपदानं excellent work यस्य तत् वाजिनां बहु सहस्रम् सपदि ते तुभ्यं ददामि The root दा governs चतुर्थीविभक्ति ।

When the offer of horses is rejected, कर्ण offers elephants and that offer too is rejected as of no use to him.

Verse 20: सिताः नखाः दशनाः दन्ताश्च येषां तेषां वारणानां गजानां एतत् अनेकं वृन्दं समूहं ददामि—I will give this many a herd of elephants whose nails and tusks are white. This shows

they belong to superior class. All other phrases are adjectives qualifying the herd of elephants bringing out their merits.

मदेन मदजलेन सरिताः स्रवन्तः कपोलः यस्य तत् whose temples flow with ichor and hence षट्पदैः सेव्यमानं Resorted to by bees which are attracted by the smell of the ichor. गिरिवराणां पर्वतश्रेष्ठानां निचयः समूहः, तस्य आमेव आभा यस्य तत्— which resemble ranges of lofty mountains

मेघस्येव गम्भीरः घोषः यस्य तत् । रिपूणां समरे विमर्दः येन तत्, विमर्दयतीति विमर्द, रिपूणां समरे विमर्द रिपुसमरविमर्दम्-

capable of crushing the enemies in battle. The compound words मदसरितकपोलं and रिपुसमरविमर्द are rather loosely joined without observing the strict rules of grammar.

अपर्याप्तम् Unlimited. When unlimited quantity of gold is offered, Indra is unable to find an excuse to reject it. So he at first says that he will receive it and go. Then he stops and says that he does not wish to take the gold but he gives no reason for it. Then कर्ण offers to conquer the whole earth and give it to the brahmin who asks what can he do with the earth.

When the brahmin refused to accept the fruits of अग्निष्टोम, कर्ण in despair says that he will offer his head to which the brahmin (Indra) hastens to say no.

He is eager to show that he does'nt want Karna to die. Finally कर्ण falls into the trap of Indra and offers his कवच and कुण्डल which are joyously accepted by Indra. अविहा अविहा—A cry denoting fear and disapproval of what has been said or done. Indra shouts like this as if he is shocked to hear the words of Karna offering his head. So कर्ण says न मेतव्यम् न मेतव्यम्। There is subtle humours here since the reader knows that Indra is only pretending fear at the offer of कर्ण and that his intention is really to clear the way for Karna's death by removing his unbreakable armour.

Verse 21. अन्वयः—इदं कवचं (यद्यपि) अङ्गैः सह एव जनितं सहास्तैः देवासुरैरपि न मेघं मम देहरक्षा (भवति) तथापि कुण्डलाभ्यां सह प्रीत्या मया भगवते देयं यदि रुचितं स्यात् इदं कवचं
This armour, Karna is speaking to Indra pointing his hand to his brilliant armour. यद्यपि अङ्गैः सह एव जनितं. Even though it was caused to be born along with his limbs and hence it is a part of his body and cannot be removed like other armours without wounding his limbs. सहास्तैः देवासुरैः अपि Even by the gods and demons who are well-armed with all their weapons. न मेघम् cannot be broken, pierced and hence it is मम देहस्य रक्षा. An effective protection to my body. तथापि, yet, in spite of the fact that it is a part of my body and my effective देहरक्षा, कुण्डलाभ्यां सह प्रीत्या मया भगवते देयम् It could be given to you

along with the Kundalas with pleasure by me यदि (भगवते) रुचितं स्यात्. If it may please you. By this offer कर्ण unwittingly falls into the trap of Indra. Kundalas are also offered because they too were born along with the कवच and are inseparable. Indra at once accepts the offer with glee. Only then कर्ण suspects that it might be a trick played by कृष्ण but he does not care to verify it. Nor does he feel sorry for the offer unwittingly made. अनेके कपटाः यस्यां तादृशी बुद्धिः यस्य तस्य Whose intellect contains many deceits or अनेकेषु कपटेषु बुद्धिः यस्य तस्य, Whose intellect is inclined to think of many deceits, adjectival to कृष्णस्य. The student may note Karna's contempt for Krishna. अयुक्तमनुशोचितुम्: Not proper to repent after one has given a word. Karna thinks it disgraceful to repent for one's own action even if the consequences are grave. That is the attitude of a real hero, So he decides to give the armour and Kundalas, नास्ति संशयः and tells Indra-गृह्यताम्: Take it. Now शल्य who was a silent witness till now, intervenes and prevents कर्ण from giving the कवच—अज्ञराज, न दातव्यम्, न दातव्यम् । He has realised that the brahmin has come to cheat कर्ण and as his सारथि and wellwisher he advises him not to give the कवच. His probably thinks that कर्ण need not keep his word to a deceit or one can break his promise when there is danger to his life. Any practical man will think likewise and accept the advice

of शल्य but Karna, an idealist in the matter of honouring brahmins and offering gifts to them, cannot accept such an advice. So he says शल्यराज, अलमलं वारयितुम्—Please don't prevent me, अलं in the prohibitive sense governs तृतीयाविभक्ति or त्वाप्रत्ययान्तमव्ययम् but भास uses तुमुबन्तं also, Such ungrammatical forms as well as the loose compound words like मदसरित्कपोलं in the sense of मदसिक्तकपोलं and रिपुसमरविमर्दं in the sense of समरेषु रिपुविमर्दं which are found in these works have led some critics to argue that the author of these plays cannot be the great dramatist भास.

Verse 22—In this verse कर्ण speaks of the highest Hindu ethics in support of his decision to give away the कवच even at personal risk. This is one of the gems of Bhasa's Subhashitas. कालपर्ययात् By lapse of time. शिक्षाः The learning one has acquired क्षयं गच्छति, Goes to decay, comes to nothing सुवृद्धानि मूलानि येषां ते पादपाः The trees whose roots are firmly established, निपतन्ति—Fall in course of time. जलस्थाने गतं जलं च शुष्यति Waters in reservoirs get dried up in due course. Thus काल 'Time' is the destroyer of everything on earth but हुतं च दत्तं च The merit acquired by religious offerings into the fire as well as gifts to deserving persons, तथैव तिष्ठति Remain in the same manner without diminishing. This verse brings out the greatness of ह्योम and दान in the most effective manner. The style is simple and crisp while the idea

is profound. With no hesitation कर्ण then cuts off the armour along with the Kundalas and gives to the Brahmin (Indra). After receiving the कवच Indra tells the audience his motive in taking it from कर्ण । सर्वदेवैः यत् समर्थितम् What has been decided by all the Gods as the only means for the victory of Arjuna. In the Mahabharata Indra comes to कर्ण at a much earlier stage and begs for the कवच and Kundalas so that his son अर्जुन can kill him, Here all the gods are said to have planned this and Indra is only carrying out the plan on behalf of all the Gods. The gift of the Kavacha on the day of the most decisive battle while actually marching to the battle field enhances the reputation of कर्ण as a giver but makes him a great tragic hero. The intention of the dramatist is to develop both these aspects.

After the departure of Indra with the Kavacha and Kundalas, शल्य tells Karna that he was duped by Indra. To this कर्ण says that Indra was duped by him. शल्य speaks from the view point of an ordinary man of practical wisdom while कर्ण speaks from the point of view of an idealist and explains his view-point in the verse—अनेक्यज्ञाहुति...

Verse-23—The central idea expounded in this verse is this—One who begs is always low in status and in the estimate of others. One who gives and satisfies the supplicant is always regarded as superior to him.

In this particular instance, Indra who is worshipped in Vedic sacrifices by learned brahmins, who has been crowned as the king of Gods and who is the destroyer of the hosts of demons—such a great person—had come to Karna begging and कर्ण could satisfy him by giving what he wanted. So कर्ण becomes superior to Indra by this action and Indra is made small, low in status. So Indra has been duped according to कर्ण. A similar view was expressed by महाबलि when शुक्राचार्य told him that the boy was no other than Lord विष्णु and advised him not to grant his request of ground to place three steps. Vide-नारायणीयम्—

याचत्येवं यदि स भगवान् पूर्णकामोऽस्मि सोऽहं
 दास्याम्येव स्थिरमिति वदन् काव्यशतोऽपि दैत्यः ।
 विन्ध्यावल्या निजदयितया दत्तपाद्याय तस्मै
 चित्रं चित्रं सकमपि सः प्रार्पयत्तोयपूर्वम् ॥

द्विजैः—By the twice-born, the Brahmins, Kshatriyas and Vaisyas. अनेके ये यज्ञाः तेषु या आहुतयः तामिः तर्पितः । किरीटः अस्यास्तीति किरीटी, after this the adding of the suffix मतुप् as in किरीटिमान् is grammatically wrong. किरीटवान् is a correct reading, but that is not found in any of the editions. किरीटी is one of the names of Arjuna. If the word is taken in the sense of किरीटी अर्जुनः अस्य अस्ति मित्रत्वेन—One having अर्जुन as his friend, the usage किरीटिमान् can be

some how justified. दानवानां संधान् मर्दयतीति दानवसङ्घमर्दनः । सुरद्विस्य ऐरावतस्य आस्फालनेन कर्कशाः अङ्गुनेयः यस्य सः—The fingers of whose hand are hard by patting the celestial elephant ऐरावत i.e. One who proudly rides the ऐरावत born of क्षीरसमुद्र. All these adjectives extole the greatness of पाकशासनः Indra, पाके तन्नामानं असुरं शासितवान् इति । मया कृतार्थः कृतकृत्यः (कृतः) खलु? Did I not favour that great Indra by granting his request? So by my generosity, I have made him small. Therefore he has been cheated by me.

When कर्ण and शल्य are debating on the wisdom of giving away the कवच, a messenger from Indra comes and offers a powerful weapon शक्ति that will kill one of the sons of Pandu. This, he says, is being given by Indra as a favour to Karna because Indra is now full of remorse for taking away the armour and Kundalas-kavachasya कुण्डलयोश्च ग्रहणात् जनितः पश्चात्तापो यस्य तेन पुरन्दरेण इन्द्रेण । पुराणि दारयतीति पुरन्दरः

Indra, the destroyer of the cities of the demons. अनुग्रहीतः असि you have been favoured. In the Mahabharata, कर्ण, on the advice of his father सूर्य, demands a powerful weapon in exchange of his armour. Here कर्ण is represented in better colours by not bargaining and even by refusing to accept anything in exchange for his gift. पाण्डवेषु एकस्य पुरुषस्य वचार्थं for the purpose of killing one of the descendants of पाण्डु. The word पाण्डवेषु is significantly

used. While कर्ण received it to kill Arjuna, he had to use it against घटोत्कच who was also a पाण्डव, After killing घटोत्कच the शक्ति returned to Indra. असोचम् Unfailing.

धिक्, दत्तस्य न प्रतिग्रह मि—कर्ण considers it shameful to accept anything in exchange for a gift. This is a very fine sentiment worthy of a great giver कर्ण. It may be noted that कर्ण does not at all feel sorry for having parted away with the कवच and कुण्डल. The misery that was writ on his face while entering the stage is now completely lost. He is in high spirits and as usual is delighted in having got an opportunity to give a gift and satisfy a great man. Later on he accepts the शक्ति only because he does'nt want to flout the bidding of a brahmin ब्राह्मणवचनमिति । न मया पूर्वं अतिक्रान्तं अतिक्रान्तपूर्वम् । लभेय - विधिलिङ् - आ - उ. ए. of लभ्.

शल्यराज ! यावद्रथमारोहवः—Both कर्ण and शल्य got down from the chariot when Indra in the disguise of a brahmin called कर्ण by name and begged for a mighty favour. Now after the departure of Indra and his messenger they again mount the chariot. Now they hear a big noise in the battle-field. कर्ण listens to it and concludes that it is the शङ्खध्वनि of Arjuna who must have been enraged by the defeat of Yudhishtira in the hands of Karna and hence who might fight with all his might. The resounding noise of Arjuna's conch invites Karna to the battle and he bids

शल्य to drive the chariot to the very place where Arjuna is fighting.

Verse-24. प्रलयसागरस्य प्रलयकालसमुद्रस्य यः घोषः तेन तुल्यः शङ्खस्य ध्वनिः(श्रूयते) । कृष्णस्य वा भवेत् ?

Will it be that of कृष्ण? न तु No. सः तु फाल्गुनस्य अर्जुनस्य भवेत्, It might be the sound of Arjuna's conch युधिष्ठिरस्य पराजयेन कोपितः आत्मा (मनः) यस्य सः । The previous day युधिष्ठिर was beaten hard by कर्ण in the battle and let off on account of his promise to कुन्ती-कर्ण expects अर्जुन to be enraged at the insult to his brother and fight with all his might. बलस्य अनुरूपं यथाबलम् or बलं अनतिक्रम्य यथाबलम्.

कर्ण now asks शल्य to drive the chariot to the very place where Arjuna is. शल्य says 'yes' and drives. Here ends the drama with a भरतवाक्यम् । Usually at the concluding part of a drama a question is put in the mouth of one who has brought the plot to a happy conclusion asking what more favour he should do. In reply nothing particular is asked for since whatever is desired would have already been achieved. Then the play is brought to a close by someone on the stage reciting a verse expressing happiness and general welfare to the king and the people. This is called भरतवाक्यम्. In कर्णभार the plot has not been brought to a happy conclusion by

anybody and hence the usual question 'किं ते भूयः प्रियमुपहरामि' is not found. It may be that Bhasa wrote one more act describing the end of कर्ण as he has described the end of दुर्बोधन in ऊरुमङ्गलम् but that act is now lost.

Verse-25. This is the भरतवाक्यम्. Here the poet prays for the prosperity for everyone and everywhere, the removal of calamities and the undivided rule of the earth by the king who possesses of all good qualities of a monarch. सर्वत्र संपदः सन्तु । सदा Always विपदः नश्यन्तुः Let calamities perish. राज्ञः गुणैः उपेतः राजगुणोपेतः Possessed of all good qualities of a king. एकः Alone, without a rival, भूमिं प्रज्ञास्तु Rule the earth. Bhasa does not mention the name of the king here while in some other plays he refers to a राजविह. Whether this is the name of a king or only a tittle is not clear,

End of Karnabhara.

Metres (वृत्तानि) used in this play

(1) अनुष्टुप् or श्लोक —

श्लोके षष्ठं गुरु ज्ञेय सर्वत्र लघु पञ्चमम् ।

द्विचतुः पादयोः ह्रस्वं सप्तमं दीर्घमन्यदोः ॥

This श्लोक metre is used in four verses—2, 7, 12 & 25.

(2) उपजातिः— स्यादिन्द्रवज्रा यदि तौ जगौ गः

उपेन्द्रवज्रा जतजास्ततो गौ ।

अनन्तरोदीरितलक्ष्मभाजौ

पादौ यदीयावुपजातयस्ताः ॥

This metre is used in two verses—13 & 17, but in 17 the second पाद is वंशस्थ while others are इन्द्रवज्रा or उपेन्द्रवज्रा । A mixture of वंशस्थ is also sanctioned in this उपजाति thus—“इत्थं किल न्यास्वपि मिश्रितासु स्मरन्ति जातिष्विदमेव नाम ।

(3) वंशस्थम्-जतौ तु वंशस्थमुदीरितं जरौ-

This metre is used in verses 8, 11, 22 and 23.

(4) प्रहर्षिणी-मौ जौ गाल्लिदशयतिः प्रहर्षिणीयम्

This is used in one verse—5

(5) वसन्ततिलकम्-उक्तं वसन्ततिलकं तभजा जगौ गः

This is used in verses—4, 6, 9, 16, 21 and 24.

(6) मालिनी-ननमययुतेयं मालिनीभोगिलोकैः ।

This is used in verses—1, 3, 14, 18, 19 & 20.

(7) शार्दूलविक्र डतम्-सूर्याश्वैर्मसजास्तताः सगुरवः शार्दूलविक्रीडितम्

This metre is used in two verses - 10 and 15.



MODEL QUESTIONS

Answers to the following questions will be found in our Translation, Introduction and Notes.

I. Annotate :—

- (1) भोः ! किं नु खलु युद्धोत्सवप्रमुखस्य दृष्टपराक्रमस्य अभूतपूर्वो हृदयपरितापः ।
- (2) अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम् ।
- (3) 'निवेदयन्तीव रणे पराभवम्', शङ्करवदुन्दुभयश्च निःशब्दाः
- (4) अक्षयोऽस्तु गोब्राह्मणानाम्, अक्षयोऽस्तु पतिव्रतानाम्,....
अक्षयोऽस्तु मम प्राप्तकालस्य ।
- (5) यदि दीर्घायुर्भवेति वक्ष्ये दीर्घायुर्भविष्यति । यदि न वक्ष्ये मूढ इति मां परिभवति ।
- (6) सूर्य इव, चन्द्र इव हिमवानिव सागर इव तिष्ठतु ते यशः
- (7) एष एवास्य कामः । किं नु खलु अनेककपटबुद्धेः कृष्ण-
स्थोपायः ? ।
- (8) धिग् , अयुक्तमनुशोचितम् ।
- (9) न खलु, शक्रः खलु मया वञ्चितः ।

- (10) धिग् , दत्तस्य न प्रतिगृह्णामि ।
 (11) ब्राह्मणवचनमिति, न मयातिक्रान्तपूर्वम्

II Explain fully :—

- (1) अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

शौर्ये च संप्रति सशोकमुपैति धीमान् ।

प्राप्ते निदाघसमये धनराशिरुद्धः

सूर्यः स्वभावरुचिमानिव भाति कर्णः ॥

- (2) हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः ।

उभे बहुमते लोके नास्ति निष्फलता रणे ॥

- (3) धर्मो हि यत्नैः पुरुषेण साध्यो मुजङ्गजिहाचपला नृपश्रियः ।

तस्मात्प्रजापालनमात्रबुध्या हतेषु देहेषु गुणा धरन्ते ॥

- (4) शिक्षा क्षयं गच्छति कालपर्ययात्पुवद्धमूला निपतन्ति पादपाः

जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥

III. Short questions :—

(1) Why is Karna's mind filled with misery when the long awaited hour of battle has come ?

(2) “निरर्थमस्त्रं च मया हि शिक्षितम्” why and how did the missiles learned by कर्ण become useless ?

कर्णभारम्—MODEL QUESTIONS

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(3) “पुनश्च मातुर्वचनेन वारितः”—what was the request of कुन्ती and in what way it had restrained the action of कर्ण.

(4) How does कर्ण overcome his mental depression?

(5) What is the motive of Indra in approaching कर्ण in the disguise of a Brahmin and begging for a mighty favour.

(6) “शक्रः खलु मया वञ्चितः” How does कर्ण substantiate this statement?

(7) State why Indra sends a messenger with शक्ति to be handed over to कर्ण.

(8) Write short notes on—(a) नान्दी (b) प्रस्तावना

IV. Essay questions :—

(1) What are the sources of the plot of कर्णभारम्? Trace the development of the plot and critically examine the innovations of Bhasa.

(3) Give an account of the dialogue between कर्ण and इन्द्र.

(4) Justify the title कर्णभारम् or what is the भार of कर्ण referred to in the title?

कर्णभारम्—MODEL QUESTIONS

(5) Sketch the character of :—

(a) कर्णः (b) इन्द्रः (c) शल्यः

(6) “The whole play of कर्णभारं is charged with the atmosphere of pathos”—comment.

(7) Trace the development of वीररस in कर्णभार.

(8) “Karna's down is his own making”—Discuss.

V (a) Write grammatical notes on :—

(1) भवते रुचितम् (2) अलमलं विषादेन ।

(3) श्रीघरः वः श्रिये अस्तु (4) महाराजाय

(5) शल्यराजेन सह (6) अलं निवारयितुम्

(7) ते ददामि

(b) Give the Vighraha Vakyaas : —

(1) अमृतपूर्वः (2) कलिताञ्जलिः

(3) सशोकम् (4) ऊरुद्वयम्

(5) कृतार्थगणनाम् (6) यथाबलम्

(c) Identify the grammatical forms :—

(1) प्रदास्ये (2) गतवान् (3) दधानम्

(4) प्रविश्य (5) वक्ष्यामि (6) परीक्षामहे

(d) Change the Voice :—

(1) चोद्यतां मम रथः (2) शब्द इव श्रूयते

(3) सः मां शशाप (4) वेदना मया असह्यत

(5) अहं गतवान् (6) महत्तरां भिक्षां याचे

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